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Intended for parents, classroom teachers, church leaders, and recreation leaders in community, civic, social, and youth-serving agencies, this handbook presents over 200 recreational activities for children. Recreational activities are grouped into 13 categories. These include party and picnic plans, mixers, single and double circle games, line games, games with balls or other special apparatus, games for small spaces, challenges (tests of physical and mental skill), and youth fitness. Dances and their management, informal drama activities, story-telling and dramatization, and music are also given. Rules and suggested management procedures are included for each activity. A reference list containing 27 books is provided. (TL)

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handbook for
RECREATION

U.S. DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE
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foreword

This *Handbook for Recreation* as originally written by Ella Gardner, former specialist in recreation on the staff of the Children's Bureau, was based on the author's rich experience with recreation programs in rural areas. First issued in 1937, this book has become a classic in its field.

The present revision made in cooperation with the National Recreation Association, like the original, includes numerous suggestions as to how the material may be put to use in home, school, and church, as well as with club and community groups. The classified indexes at the end of the booklet have been prepared both for ready reference by the trained leader and to help the inexperienced leader.

In this revised edition, the sections on leadership, drama, and music have been enlarged and brought up to date. New chapters on storytelling, youth fitness, and dances and their management have been added. The list of references has been revised to include the most valuable publications.

The Children's Bureau is particularly indebted to Virginia Musselman, Program Director of the National Recreation Association, for her contributions to this revision. She has helped the Children's Bureau retain the spirit of the original edition, and the handbook remains a living memorial to its original author, Ella Gardner.

The wise and wholesome use of leisure time is one of the most important problems in our country today. Parents, teachers, church and club leaders, and other volunteers are often called on to lead recreation activities. Even in those communities that have full-time, professional recreation leadership a great need exists for help in planning and conducting recreation programs. Although we believe that this handbook will be helpful to seasoned leaders in many ways, it is to this increasingly large number of nonprofessional leaders that it is mainly directed.

Katherine B. Oettinger

KATHERINE B. OETTINGER
Chief, Children's Bureau

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introduction

The wholesome use of leisure time must begin in the home, extend into the school and church, and become an accepted part of community life. Every parent, teacher, church leader, and leader in community, civic, social and youth-serving agencies has a part to play in providing play opportunities for youngsters, and for adults as well. Skills and interests developed in childhood teach self-confidence, independence, and an ability to get along with other people. Children learn through play.

Every community minded leader is concerned these days over the tensions and pressures of everyday living in this age of space and automation. Radio and television bring world problems into the family living room. Our population is increasing rapidly. Schools are crowded. Suburbs are sprawling into the countryside. Superhighways are cutting across the Nation. The world grows closer every day.

We know now that recreation is a fundamental human need. We know it is highly important to mental health, because it provides a change of pace, an opportunity to be creative, a chance to meet and make new friends, an outlet for the emotions and a chance for relaxation.

Parents can provide indoor and outdoor play space for home play. Better still, they can encourage family fun by using games, music, crafts, and other recreation activities to develop family unity by playing *together*. It may be for only a few minutes before bedtime, or around the table in the evening, or during a trip to the market, or a family celebration of a birthday. The opportunities are numerous.

Teachers know that lessons can be learned more quickly sometimes through play. Recess periods, end of class periods, before and after school periods, as well as part of regular class work periods may be used for a wide variety of games and activities. These can accomplish many objectives and still be fun. They can quiet down an overexcited group; stimulate a sluggish group; provide needed action for a group that has sat still too long. They can provide healthy outlets for the aggressive and a chance to shine for the retiring. They are useful tools of teaching.

Church leaders, too, have found that playing, as well as praying, together builds up church unity. The Sunday School teacher, the leader of the Daily Vacation Bible School, the young people's organization, the women's and the men's church groups may all find times when some sort of recreation activity fits in and is needed. In addition to such periods, the social life of the church—its socials, parties, church suppers, picnics, and holiday celebrations—owe their success to leadership in recreation.

Leaders of other youth and adult groups should develop enough recreation leadership to select and conduct play activities as a part of their regular work. Games that introduce members to each other, that break the ice, relieve tension, provide an opportunity to stretch tired muscles and a chance to laugh are all very useful in developing friendliness and informality.

Today, some 2,750 communities and counties provide recreation programs and parks, supported by public tax funds. Many provide recreation leaders only in the summer months. The need for volunteers to support and assist these programs is great. No recreation program is better than the leadership it provides.

SUGGESTIONS FOR THE RECREATION LEADER

Important Factors

The success of any recreation program depends on the leader and what he does to make the program interesting and appealing for the people who participate in it. His personality and conduct are of prime importance.

I. The leader himself

His personal appearance is important. He should:

1. ***Dress suitably*** for the occasion. Clothing should be comfortable and allow freedom of movement. Avoid anything that will distract attention.

2. ***Be well groomed.*** Haircuts, shaves, manicures, conservative makeup, and pleasant breath are essential. When active play is called for, deodorants will help guard against offending perspiration.

His manners and attitudes are important. He should:

1. ***Have a clear mind.*** Leave worries at home and avoid mental conflicts.

2. ***Be genuinely enthusiastic.*** It's useless to make a pretense of enthusiasm.

3. ***Cooperate with fellow workers.*** A chip-on-the-shoulder attitude can be fatal. Be careful not to expect or demand all of the credit. It's a case of sharing with others.

4. ***Be friendly with participants.*** The greatest troublemaker may have the most unfortunate background and may need friendship most.

5. ***Be "personally impersonal."*** It's easy to be over friendly and lay oneself open to the charge of having "teacher's pets."

6. ***Be a "builder-upper."*** Avoid being a "tearer-downer," always pricking holes in other people's balloons.

7. *Show good sportsmanship.* Always try to be the personification of good sportsmanship, fair play, and genuinely democratic procedures. Guard against any tendency to be "bossy," to dictate, to patronize people, to talk down to children.

II. Planning

There may be times when it will be necessary for the leader to work alone in planning and conducting a social recreation program, but the most desirable procedure is to have a committee, a council or a group of assistant leaders, made up of representatives from the larger group, to help make plans. Planning *with* people rather than *for* them helps to assure a successful program.

Before making plans the leader and his assistant, be they juniors or adults, volunteers or paid workers, should have a conference and ask themselves these questions.

Who? Whom are we trying to serve? What ages? Which sex—Numbers of each? What background? What likes and dislikes? What previous experiences—Successful? Unsuccessful?

Where? Indoors—Size? Shape? Advantages? Disadvantages? Outdoors—Suitable? Unsuitable? Transportation difficulties?

When? Hours? Day? Week? Month? Season? Nearest holiday?

Why? Fun? Celebration? Loyalty? Money raising?

How? What leaders? What helpers? What decorations? What supplies? What refreshments, if any? To give or to sell?

After asking and answering these questions to the best of their abilities, the leader and his helpers should begin to formulate a program and select suitable activities based on the answers they have given.

Committees can then be set up. Usually the following committees are used:

Invitation Committee—if the affair is an invitation one. Otherwise, a publicity committee to spread the word.

Decorating Committee—to prepare any decorations, favors, table settings, etc.

Refreshment Committee—to plan, order, prepare and serve refreshments.

Program Committee—to plan what activities shall be used.

Clean-up Committee—to clear, clean and wash up, returning anything borrowed.

After the event, a good leader will sit down with the committee members and evaluate the event, deciding what was successful, and what could be improved next time.

Getting other people involved in the planning and carrying out of the program is the best way to develop new leaders within the group.

III. When the time comes

If you are the leader you should:

1. ***Be in evidence.*** When planning decorations and program, be sure to arrange for a distinctive emblem, badge, costume, or hat for your helpers to wear so they may be easily found in the crowd and may have the prestige that comes with serving on a committee.

2. ***Be prepared.*** Be sure to gather all equipment and supplies ahead of time, and don't have last minute rushes to make prizes or to tie up packages. Have helpers already primed to give out equipment quickly and quietly while you explain the game. Most important of all, have emergency material and ideas, and for an outdoor party be sure to have a complete indoor program planned and facilities available in case of rain.

3. ***Be refreshed.*** Don't hurry and worry up to the minute the guests begin to arrive. Try to get all preparations completed in time for a rest, a leisurely meal, a bath, and careful dressing and grooming.

4. ***Be at ease.*** Wear clothes that are comfortable yet suitable. See to it that your mind keeps as cool and orderly as your personal appearance. Take time to chat, to smile, or joke a bit, even if you are feeling some stage fright.

5. ***Use the margins.*** Use the first few minutes to check all details with your helpers. As the first guests arrive, chat with them to get a sampling of the attendance. Use the odd moments, the margins of time, all through the program to become better acquainted with the guests.

6. ***Feel the pulse of the group.*** Draw out the early arrivals, get them to express themselves, to tell what they like and dislike, what they have done recently, what they would like to do. Learn, if you can, their pet "peeves," the things that thrill

them. This is called "feeling the pulse." Adjust the program as much as possible on the basis of this "pulse-feeling."

7. ***Find a niche for everyone.*** Every group has its misfits, those who are too shy, too noisy, very slow, very quick, very aggressive. Try to spot them early, and with a nice word and a smile find a niche for them. One of the best answers is to give them activity, something to do with their hands, move furniture, open windows, help with decorations, be score keeper, or if dependable, be captain or leader of a group.

8. ***Place helpers.*** Scatter your helpers in the group where their abilities or knowledge, or your instructions, will give the best results. This is especially important in grand marches and square dances where trained people are expected to take the leading places and the most inexperienced the last positions.

9. ***Give responsibility.*** Give as much responsibility as you can to helpers and volunteers, and even the guests themselves. Give each only as much as he is ready to take and to handle successfully.

10. ***Give credit.*** Be sure to thank those who help.

Given an enthusiastic leader, the next requisite for a successful program of games is a plan. Here, again, certain basic rules make the program easier for the leader and more fun for the group:

1. Plan your program in detail. Do not try to fill even a short period without setting down the order of games on a card or slip of paper, so that you may progress quickly and without hesitation from one number to the next.

2. In making your plan consider the following points:

    a. Have groups of active games alternate with quiet games.

    b. Make your formations follow through, a circle game after a circle game, a line game after a line game.

    c. Build up a climax just before refreshments; that is, play a particularly good game just before the intermission.

    d. Finish with a game, preferably musical, that you are sure will make a hit. Stop it at its height, sing "Good Night, Ladies," and end decisively.

3. Have an abundance of material. It is better to omit some numbers than to run short.

The principles of effective program planning are illustrated on pages 8–13 by their application in a program for a large community party, for a smaller party (consisting of about 30 persons), for a group of boys in a place where comparatively rough play is possible, and for a group expecting to play only a short time, as shown in the following sections. Suggestions for large and small picnics are also given.

Conducting the Program

Some Questions and Answers for the Leader

Where to start? Start a program at the far end of a room away from the entrance, with the players gathered in a corner around the piano, a table, or some other rallying place not too near the point of arrival. Or, if out-of-doors, near a platform, the steps of a building, or in the shade of a large tree.

When to start? Always on time, when the first two or three people arrive. Never start late and never keep people waiting until all have arrived or certain dignitaries are seated.

Where to stand? So that your back is to a blank wall, bushes, trees, or open space without moving objects. Face the group and any moving objects there may be such as late-comers or glaring lights. Always arrange it so that the group will not face these distractions.

What do you think about? Something like this: "These people are my friends. They are human beings with emotions. They may be tired, worried, jittery from the day's duties. Each is thinking his own thoughts. What can I do to help them enjoy each other's company, think and act joyously together, to relax and forget themselves and go home refreshed?"

What to do? Think through carefully what you are going to do and say to break the ice. Plan the first game step by step. Know how you are going to present it and to organize it. Be sure you know the rules. Decide who will start the game, what he will do as a first and second step, and what the others will do.

What to say? Be yourself. Be friendly. Use simple informal words, "Hello, people," "Good evening, everyone," or "Well, here we are, all ready to start."

How to enlist cooperation? If you have already met with the committee or council you will have urged them to arrive early and to enter enthusiastically into anything you suggest. If such helpers are not present, enlist the cooperation of the first arrivals by such simple remarks as: "Let's get something started," "Will you help me pep up this crowd? I need your help."

How to arouse curiosity? One of the best ways is to get a small compact group of people laughing and talking so the late-comers will draw near to see what's going on. Another way is to motion the players to come to you with such an invitation as "Come here a minute. I have something to tell you (or ask you or show you)." Some leaders have a simple game, stunt, or trick they can start playing until one or two show interest and are allowed to try their hand at it. Other leaders sit down at a piano and start playing singable songs until a crowd just naturally gravitates to the piano.

On some occasions it is necessary to be introduced by a chairman or master of ceremonies, but this is a very formal, cold method and the leader must counteract it by some informal friendly remarks.

What to select? The first few activities are very important. Choose games which are simple but not childish, and that are well known—but have a new twist—or easy to learn. Rhythm is an excellent means of binding people together. Music helps them forget their worries and get the play spirit; stamping and clapping help relieve tension and overcome shyness, and jumping up or stretching and shouting give those with too much energy a chance to blow off steam. If we can combine all of these with a good laugh, we have the perfect ice breaker.

The leader's attitude? Always keep in mind the old saying "You can catch more flies with honey than with vinegar." Never blow the whistle unless the game demands it, then make it short and sharp. Don't be a traffic cop. Don't be bossy. Don't drive.

What expressions to use? Instead of saying "you must," a wise leader says, "I would like you to," "if you please," "will you now," "if you don't mind, please."

How to put people at their ease? Try to get them laughing. Bring in the shy ones and the late-comers with a personal word or get your helpers to encourage them to join the group. Give shy ones something to hold or do with their hands. Find partners for them or get your helpers to draw them into the game.

Praise people through such phrases as "That's fine," "That was well done." But always be sincere in your praise.

How to emphasize your instructions? Instead of repeating your instructions after you have once given the players the rules of the game clearly, carefully and slowly, ask them where they go, what they do first, second, and so forth. In this way you not only repeat your instructions but you emphasize them, hold the attention of the players, and give the noisy ones a chance to use up their excess energy by shouting the answers.

How to control noisy participants? Such people are seldom really antagonistic. They are merely show-offs or have too much energy. Don't boss them, or "bawl them out," but persuade them into cooperation, and always with a smile. Praise them or play them up so they are conspicuous in a friendly way, such as "Now this young man can do it, I'm sure" or "This group of boys wants to sing, so we'll let them sing for us right now." Never, by any sign, let them know that you have lost your temper.

How to handle troublesome players? Occasionally one or two individuals will create such disturbances that some action must be taken. In handling the situation your first approach may be to the group as a whole. Make your appeal to them, perhaps in this way, "Now, listen, people, there are 100 of you and only one of me. How about giving me a break? I can talk pretty loud but not as loud as 100 of you talking at once. How about quieting down while I give you directions; then when we play the game, make all the noise you want. Will you help me out?"

How to correct mistakes? If an individual is making a mistake, move over to him unobtrusively, as if you were intent on something else and when you are close to him say casually, "If you use the right foot, it will be better," or "Try turning to the left—it's easier." If many of the group are making mistakes, stop the game and say, "You're doing pretty well, but let's try to get it smoother." Never embarrass anyone who is making mistakes by speaking aloud or telling everyone that "the lady in the red dress is doing it incorrectly."

How to select people to demonstrate? If possible, train one of your helpers to be your partner or to demonstrate an activity. If no helper is available, observe the group as you give instructions and select an active, alert young person who seems to be quick thinking, calm and poised.

How to give directions? Give people time to think. Speak slowly when they must digest what you tell them. Speak clearly at all times. Pause frequently. When asking someone to start a game make your request, then keep talking so he can collect his wits and be prepared when you stop talking and want him to start. *People must have time to think!*

PARTY AND PICNIC PLANS

Plan for a Community Party

The room used should be large enough for the guests to form a circle without undue crowding. No chairs are needed; it is easier to keep people on their feet than to get them up if they are once seated. Music of some sort is important. A piano, a phonograph, or a couple of harmonicas will serve.

While the group are assembling, those who have arrived early may gather around the piano and sing, or games of "mixer" character may be played. (See p. 14.) When the time for the regular program has arrived, it is well to start with a grand march, beginning it by asking the boys and men—who frequently congregate along one side of the room—to stand in line while the girls form a line opposite them.

The leader will have prepared a card as shown below. It will look like this:

A. Grand March (finishing with serpentine):

1. Come Along
2. Jolly Is the Miller
3. Fire in the Mountain
4. Face to Face

B. Divide the group into two sides:

5. U Auto Know
6. Hunter, Fox, and Gun
7. For He's a Jolly Good Fellow

C. Divide sides into teams of 10 or 12 and have them choose names:

8. Peanut Pass (relay)
9. Put and Take (relay)
10. Fetch and Carry (relay)
11. Virginia Reel

D. Refreshments:

12. Popularity
13. Captain Jinks
14. Good Night, Ladies

The advantages of such an arrangement are, first, that it allows active games (1 to 4 and 8 to 14) to alternate with rest games (5, 6, 7); second, the games build to a climax through the relays to the Virginia Reel, which is always very popular; third, the formations follow through. When the Grand March closes, the players are in a single circle of partners, so that a group of couple games should follow.

Therefore Come Along, which does not disturb partners, is followed by couple games (2, 3, and 4). The next group of games is played by two sides, which are divided later into teams, and these teams are used until the time for refreshments. Then Popularity is played to get partners easily for the next game, Captain Jinks. The last number is a rollicking singing one that sends the guests home humming.

Plan for a Small Party or Group

If the party group is small, consisting of 30 persons or fewer, the following program will be good:

A. Single circle games:
   1. Come Along
   2. Have You Seen My Sheep?
   3. Rig-a-jig-jig

B. Couple games:
   1. Face to Face
   2. One, Two, Three, Change
   3. Captain Jinks
   4. Merry-go-round

C. Rest games in single group:
   1. Magic Writing
   2. Two-part Cities

D. Team games:
   1. Right and Left Spelling
   2. Hunter, Fox, and Gun
   3. Snatch the Handkerchief
   4. Nuts in May

E. Refreshments

F. Virginia Reel

G. Good Night, Ladies

Plan for a Group of Boys

If the group consists of boys who are to play in a gymnasium, in a barn, or out of doors, they will like a program of this sort:

A. Single circle games:
   1. Flying Dutchman
   2. Come Along
   3. Cat and Rat
   4. Beetle Goes Round

B. Rest games:
   1. This and That
   2. The Moon Is Round

C. Team games:

1. Crows and Cranes
2. Snatch the Handkerchief

D. Refreshments

E. Line games:

1. Third Slap
2. Spoke Tag

Plan for a Very Short Program

If a very short time, such as half an hour or less, has been assigned to games, it is well to select two games that are played in the same simple formation. Two single circle games would be suitable, or two line games. The single circle is the easiest and most natural way to start a group playing. The two line formation is almost as simple.

The choosing of sides by leaders should be avoided, as it is a slow process and in any case the last players chosen may feel embarrassed.

Planning Picnics

General Suggestions

The chief aim of a picnic is to get people acquainted and to give them a good time together. The program committee that remembers this will plan an abundance of music and games, because both these activities encourage friendliness. A brief educational or inspirational talk also may be included. As the object of the day is to send everyone home refreshed and happy, the program should not be long and strenuous, nor should the adults present be encouraged to undertake unusual physical feats, to race, or to play arduous games. The following items are important:

Use committees and make their duties definite.

Advertise thoroughly. Plan for weeks in advance and talk about it.

Have badges for all officials. Insignia make it easier for persons to assert authority.

Make a plan for parking, and start operation of the plan when the first car arrives.

Provide plenty of drinking water and paper cups; also be sure there are adequate toilet facilities.

Put up a sign for each activity.

Do not have a long program of speeches or music. One speaker is usually enough.

Arrange to take care of outside guests and speakers.

Make it comfortable for the guests to listen. Put the seats and platform in the shade. Have the crowd in front of the speaker, not all around him.

Start on time and with music or sports that will draw the crowd together.

Arrange to include everyone in the program of games, and choose the events for fun, not for exercise.

Plan team games. People do not feel conspicuous in a group, and each gains confidence from being one of a number doing the same thing.

Make the events interesting to watch. Many picnic crowds are too large for all to play in one group, and there should be some consideration for the spectators.

If possible, arrange for the children a program that can be going on at the same time as the other activities. If this cannot be done, plan a group of games for them, then a group for adults. Using a group of games rather than alternating single games avoids the need of frequently urging people to come out of the crowd.

Equipment should be at hand for simple games and contests to entertain the early arrivals while the other people are assembling. Quoit games, croquet-ball bowling, and other games of this sort are useful. (See pp. 55–57.) Guessing contests are popular, such as guessing the number of seeds in a watermelon on display, the weight of a cake or a home-made loaf of bread, or the number of stitches in a seam. If baseball bats and balls are supplied, a game probably will go on during most of the day, in addition to any special game that may be arranged for the afternoon; if the space for baseball is limited, an indoor ball (14-inch) or a playground ball (12-inch) may be used instead of a regulation baseball. The smaller children may be taken at once to the sandbox, swings, and other apparatus specially arranged for them.

Avoid expensive prizes. They are not necessary, and they often cause trouble. It is far better to keep the prizes a part of the fun.

Everyone who participates in an event on the program may be given a numbered ticket, and announcements may be made that at the end of the program a grand drawing will take place and the holder of the lucky ticket will get the prize. This encourages people to take part in the program. Giving the winners of some events an extra ticket does away with the need for additional prizes. Sometimes it is possible to give everyone a prize, as an apple, a small bag of peanuts, or some advertising novelty, so that the drawing is just a joke. It is also fun to give little prizes at the end of each event, such as a penny balloon, a whistle, or some other inexpensive trifle.

Select for the children under 4 years of age a spot away from the other centers of interest, and assign a competent committee to supervise and care for them apart from the rest of the group. Both the mothers and the children will appreciate this arrangement. Some simple equipment—such as a see-saw, swings, cardboard boxes to pile or pull about, and a sandbox with spoons, pans, and blocks—will be useful. The committee should see that noise from this spot does not disturb the program of music and speeches.

The Program

The program for the day may be balanced in this fashion:

10:30 to 11:00: Band music, community singing, announcements.

11:00 to 12:00: Contests, visiting, sports.

12:00 to 1:00: Picnic dinner.

1:00 to 1:30: Band music, singing.

1:30 to 2:00: Speech, dramatic numbers, special demonstrations for adults, special program for the younger children.

2:00 to 2:30: Band music, singing.

2:30 to 3:30: Games, contests.

3:30 to 4:00: Drawing for prizes, band music, singing.

A few humorous selections may be made during the picnic and announced for special awards at the end of the day. The judges should be appointed at the beginning of the program so that they may have plenty of time to make their selections. Five or six of the following are enough for one picnic:

1. **Largest family present.**
2. **Family with most red heads.**
3. **Family coming farthest.**
4. **Youngest boy present.**
5. **Youngest girl present.**
6. **Oldest man present.**

7. Oldest woman present.

8. Tallest boy or man.

9. Couple married longest time.

10. Couple married shortest time.

11. Oldest automobile.

12. Lowest automobile license number.

Small Picnic Groups

In contrast to big community picnics, a small club group often gets together for an outdoor dinner, or the family packs a basket and goes somewhere for the afternoon or the day. Certain contests are especially good for such trips. For instance, on the drive or hike to the picnic spot, divide the group into two teams and assign to one team the right-hand side of the road, to the other the left. The teams count cows, winning 1 point for every cow seen and 5 points for an entirely white one. Whenever a member of one team sees on his opponents' side of the road a graveyard or any other rather special thing that may be agreed upon, he may cancel all the opponents' points and start them over. A total of 100 or 150 points may be agreed on as a game. When a side has won, the contest may be repeated. In hiking through the woods this game may be made more difficult by giving points for various trees or flowers and subtracting 5 or 10 for a fungus, bird, or other specified plant or animal. Collecting and identifying a leaf of every kind of tree that is passed or searching for the largest and smallest leaves or for certain kinds of leaves along the way may also be made into a form of play.

MIXERS

An evening can be made or marred in the first 15 minutes while the party group is assembling. If the ice is allowed to form at the beginning, valuable time and effort must be spent in thawing it. With a good committee to introduce arrivals, to keep a group singing at the piano, playing easy games such as those described on pages 58–120, and occupied in guessing contests and such informal activities, nothing else is needed. However, committees of such caliber are not always available, and simple preliminary games and contests that almost run themselves are then necessary as "mixers." As soon as all the guests have arrived, the game should be concluded and the regular program started. Useful mixer games and contests follow:

Eye Color

As each guest enters he is given four cards. These are headed "Blue," "Gray," "Green," and "Brown." On them are to be listed all the people present according to the color of their eyes.

Date Card

A card with as many numbered spaces as there will be couple events during the evening is given to each guest. The boys are told to get a different girl's name in each space and to have her enter his name in the corresponding space on her card. When partners are needed, the number to be used is announced and the guests are requested to find the persons whose names are written opposite this number on their cards.

Cooperative Spelling

Each guest is given a large card bearing a letter of the alphabet, which is to be fastened to his arm. He is given also a small card and a pencil. The letters are to get together to spell words. Each word spelled by an assembled group is to be written down on the cards; then the group separates and the players seek new combinations. A prize may be given to the person having the longest list, or to the members of the group that formed the longest word. This game is an especially good mixer for a large group.

Autographs

Each guest is given a booklet with pencil attached and told to collect autographs. If this may be done before the program begins, the collecting is likely to continue during refreshments. The booklets may be designed to suit the occasion, the pages and cover being cut in the shape of the club symbol, a flower, a heart, and so on. The cord to which the pencil is attached holds the booklet together. Three or four pages are enough.

Name Acrostics

Pencils and cards are given out as the guests enter, and each is told to print his full name in capitals vertically at the extreme left of his card. Then the guests move about, each trying to find persons whose last names begin with the letters on his card. For example, Ida Gray might find guests with these names to complete her card:

I rwin
D owns
A nderson

G reen
R obinson
A llen
Y ardley

No guest's name may be used more than once, unless two or more guests having the same name are encountered. A prize may be given for the completed acrostic based on the longest name.

Proverb Trading

Proverbs are written or typed on cards, then each card is cut into four or five pieces. Each guest is given an envelope containing eight or nine pieces of proverbs, and other pieces are laid around in conspicuous places. The guests are told to get as many complete proverbs as possible by trading and collecting.

Millionaire Couple

A girl and a boy are selected to be millionaires, but they are told not to walk together until the signal is given. Announcement is made that a millionaire couple is in the group and a prize will be given to the person who catches them together. The formula for finding them is "We are Mr. ——— and Miss ———. What are your names?" . . . "Are you the millionaire couple?" When the leader winks at the two persons who have been selected they come together. The first couple who speaks to them may be given a dime as an appropriate prize.

Paper Heads

A numbered slip, a card, a pencil, and a large paper sack are given to each person as he enters. He pins the slip on his chest, then tears eye-holes in the sack, slips it over his head, and goes forth to recognize as many of his friends as possible, writing their numbers and names on his card. Of course each person, while trying to discover the identity of others, endeavours to keep himself a mysterious stranger.

Matching Numbers

Numbered slips are given to the guests, and they are told to match these for partners. Only two or three slips are in duplicate, however, so that during the entire program people will continue to try to find partners, unaware that this is impossible.

Famous Faces

As the guests arrive they are advised to learn the names of as many of their fellow guests as possible because this knowledge will soon be useful. Each is given a slip on which to write his own name to wear for his own label. A little later they are told to remove these labels. Papers and pencils are distributed, and the guests are directed to write down as many names as they can in 5 minutes. The longest list wins. The shortest and longest lists should be read aloud.

Name Chain

An excellent way to learn names in a group of not more than 25 or so is for the first person to turn to the second and say his own name. The second repeats this and adds his own name. Then the third must repeat the first and second names before adding his own name. Thus the list lengthens as the game goes on.

Matching Songs

This mixer may be used to get partners. Pairs of cards are prepared by writing on each two the name of a familiar song. These cards are given out, one of each pair to a girl, one to a boy. The guests move about singing or humming the specified song until each has found the other person who has the same song.

Famous Facts

Each guest is told to learn the name of his neighbor on the right and to say this name and something associated with a famous character, whose name will be announced. For instance, if Abraham Lincoln is the character announced, the player may say, "Mary Smith—split rails," or "John Jones—freed slaves." The person who is "It" stands in the center and points at a player, who must give his neighbor's name and the remembered fact or incident before "It" can count 10. When the group is accustomed to the game the left neighbor may be added, and "It" will ask for the right or left neighbor as he pleases, thus: "Right 1, 2, 3," and so on. If a player fails to answer before 10 is reached, he becomes "It."

Grocery List

The boys (or half the group) stand inside a circle, and the girls (or the rest of the group) stand outside, facing in. Each girl has a small pad of paper and a pencil. Each boy starts to write on the pad of the girl opposite him all the groceries and home equipment he can think of that start with the letter "A." When the whistle blows (after 30 seconds), he moves to the next girl on his right and lists for her the objects starting with "B." So the game goes on. The girls may not help their partners. The girl with the longest list wins.

After the boys have moved five times they may be told to keep the pads on which they were writing, and the girls are asked to move to the right. They are to list on the boys' pads all the farm tools beginning with "F." This they continue for five moves. There is no winner when the game is played in this way.

SINGLE CIRCLE GAMES

In single circle games the players form a circle, joining hands or not, in accordance with the directions. In some games a designated player stands inside or outside the circle to act as "It." If the number of players is very large, two separate circles should be formed.

Singing Games

The tunes for most of the games described in the following sections probably are familiar to the majority of the average group, and phonograph records can be obtained for most of them. Other well known single circle games not described here, such as Farmer in the Dell, Here We Go Round the Mulberry Bush, Round and Round the Village, and Did You Ever See a Lassie? can be found in music books (such as *Twice 55 Games With Music* listed on p. 125).

Oats, Peas, Beans

For this game a player who acts as the farmer stands in the center of the circle and makes motions that everyone else imitates.

Oats, peas, beans, and barley grow;
Oats, peas, beans, and barley grow;
Do you or I or anyone know
How oats, peas, beans, and barley grow?

First the farmer sows his seed,
Then he stands and takes his ease;
He stamps his foot and claps his hand,
And turns around to view the land.

I'm waiting for a partner,
I'm waiting for a partner;
Break the ring and choose one in,
While all the others dance and sing.

Tra la la la la la la,
Tra la la la la la la,
Tra la la la la la la,
Tra la la la la la la la.

During the first verse the farmer pantomimes "you or I or anyone" by extending both hands, touching his own chest, then extending his hands again. In the second he throws out the seed with his right hand, folds his arms to stand at ease, then stamps his foot, claps his hands, shades his eyes, and turns around "to view the land." During the third he walks around the circle looking for a partner until the words "choose one in" are sung. Then he bows to the player he has selected and crosses hands with her. They skip inside the circle during the whole of the last verse.

Both become farmers for the next game, and each selects a new partner. These players also remain in the circle, so that the number of farmers doubles at each playing. The game continues until everyone is skipping.

Rig-a-Jig-Jig

One boy stands in the center of the circle; or, if the circle is very large, several boys may enter it.

As I was walking down the street,
Heigh-ho, heigh-ho, heigh-ho,
A pretty girl I chanced to meet,
Heigh-ho, heigh-ho, heigh-ho!

chorus

Rig-a-jig-jig, and away we go,
Away we go, away we go!
Rig-a-jig-jig, and away we go,
Heigh-ho, heigh-ho, heigh-ho!

While the song is being sung, the boy in the center walks around looking at the girls until the words, "A pretty girl I chanced to meet," are reached. Then he bows to a girl and they join hands and skip around the circle. Both these players remain in the circle for the next time, and each selects a new partner. So the game goes on. If the next game is to be a couple game, Rig-a-jig-jig should be continued until everyone has a partner.

Looby Loo

For this game the first verse is repeated as chorus after the second and each following verse.

Here we go, Looby Loo,
Here we go, Looby Light;

Here we go, Looby Loo,
All on a Saturday night!

I put my right hand in,
I put my right hand out;
I give my right hand a shake, shake, shake,
And turn myself about, oh.

I put my left hand in,
I put my left hand out;
I give my left hand a shake, shake, shake,
And turn myself about, oh.

I put my two hands in,
I put my two hands out;
I give my two hands a shake, shake, shake,
And turn myself about, oh.

I put my right foot in, etc.
I put my left foot in, etc.
I put my head 'way in, etc.
I put my whole self in, etc.

During the chorus all the players join hands and walk eight steps toward the center of the circle and eight steps back to place. During the verses they pantomime the words. On the first verse each player extends his right hand into the circle, stretches it behind his back, shakes it, and turns around in place. This action is varied as the remaining verses require.

Running Games

Come Along

The players learn the names of their neighbors, then extend their left hands into the circle. "It" steps inside the circle, walks around, and takes the hand of someone. That person catches the hand of someone else, and so a line continues to grow until the whistle blows. Then everyone must hurry back to his own place and greet his neighbors by name. The last player home is "It" for the next time. If the circle is large several lines may be started from different points.

If the players seem likely to start "cracking the whip," the leader should blow the whistle at once.

Slap Jack

All the players except one stand in the circle, clasping hands. One player runs around the outside of the circle and tags another player as he runs. The one tagged immediately leaves his place and runs in the opposite direction. The object of each runner is to get back first to the vacant place. Whoever succeeds remains in that place, the one left out becoming runner the next time. This is sometimes varied by having the players bow, shake hands as they meet, and say, "Good morning, Good morning, Good morning."

Flying Dutchman

All the players except two join hands in a circle. The two who remain outside join hands, walk around the outside of the circle, and tag the joined hands of any two players. These players immediately chase the taggers around the circle, trying to catch them before they get into the space once occupied by the couple who were tagged. Persons tagged must keep their hands clasped while running. This game is like Slap Jack except that two players instead of one are tagged. There are no partners, because a player may have to run with either of his neighbors.

Have You Seen My Sheep?

One player, who is the shepherd, stands outside the circle. He taps on someone's back and says "Good morning." The tapped player, who is "housekeeper," replies, "Good morning." The shepherd says, "Have you seen my sheep?" The housekeeper asks, "How is it dressed?" The shepherd then describes a player, preferably one who is standing near the housekeeper. As soon as the sheep recognizes itself or the housekeeper knows who is being described, both begin to run outside the circle, the housekeeper trying to catch the sheep before it gets back to its place in the circle. If this happens the sheep must go into the center, which is called "in the soup," where he remains until the end of the game. Whether or not the sheep is caught, the housekeeper becomes shepherd for the next time. The shepherd does not chase. When he has described his sheep he steps into the housekeeper's place. There is no escape from the "soup." Players who are caught must remain in the center until the end of the game.

Cat and Rat

All the players except two join hands in the circle. One player is chosen to be the rat and stands inside the circle. Another is the cat and takes his place outside. The cat tries to catch the rat. The players favor the rat and allow him to run in and out of the circle, but they try to prevent the cat from following him by raising and lowering their arms. When the rat is caught, the cat and the rat join the circle after choosing two other players to become rat and cat. A second cat may be sent to help a cat who is slow, or the circle may slowly count 25 and then demand that the players select a new cat and rat.

Drop the Handkerchief

All the players except one stand in a circle. The odd player, who is "It," runs around outside the circle carrying a handkerchief, which he drops behind one of the players. As soon as this player discovers that the handkerchief has been dropped behind him he must pick it up and run around the circle in the same direction in which "It" is going, trying to catch him before he reaches the place left vacant in the circle. If he fails, so that "It" takes his place in the circle, he must be "It" for the next game.

Numbers Change

All the players take consecutive numbers. One player takes his place in the center of the circle. He calls two numbers, and the persons whose numbers are called must change places. While they do so the center player tries to secure one of their places. The person who is left without a place becomes the center player. This may be played indoors with the players seated or out of doors with the players standing in an extended circle.

Poison Snake

Three objects (or more if there are more than 20 players) are set up in the center of the circle. These objects may be Indian clubs, tin cans, or large sticks set against one another. A group of circles chalked on the ground will answer the purpose also.

The players in the circle join hands and try to pull or push one another over these objects, which represent the poison snake. If a player knocks the snake over or steps on it, he is poisoned and must drop out of the circle. If two players let go of hands, both must drop out. It is well to have an extra set of clubs, cans, or sticks with which the "poisoned" may start a new game.

Beetle Goes Round

All the players except one stand in the circle with their hands behind them. The player who is "It" goes around outside carrying the beetle, which may be a roll of newspaper, a towel, or a stocking filled with cotton. The one who receives the beetle immediately begins to strike his right hand neighbor with it. The neighbor runs around the circle and home again trying to avoid the beating. The beater then gives the beetle to someone else, and so the game goes on.

Leapfrog Two Deep

All the players except two stand in leapfrog position in the circle, facing the center. One of the two players is the runner; the other is the chaser, who tries to catch the runner. The runner may leap over any player, but when he stops in front of him that player must then run. Whenever the chaser tags the runner, they exchange positions. Frequently the runners have a tendency to keep going too long before stopping in front of anyone. Therefore it is well when explaining the game to state that skillful players leap several people and then suddenly stop.

Sardines

One player hides while the rest count to 100. When the counting is finished, they set out to hunt. Whenever anyone finds the hider, he watches for a chance to join him, hiding away from the rest. As each new finder crowds into the hiding place, players soon are "packed in like sardines." When the last hunter discovers the spot, the game starts over, the first finder becoming the hider.

DOUBLE CIRCLE GAMES

In double circle games the players form two circles, one inside the other, during at least part of the time. If the number of players is very large, they may play in two or more groups, the partners in each group taking their places in accordance with the directions for the game.

Singing Games

The tunes and words for most of the games described in this section probably are familiar to the majority in the average group. For some of them any fast march music that can be hummed easily is suitable. Phonograph records can be obtained for a number of them, and they can be found in music books such as those listed on page 125.

Tucker

If there are more boys than girls, the girls form the inner circle while the boys make a circle around them. If there are more girls, the boys form the inner circle. Fast march music is played, and immediately the girls walk in one direction while the boys go the opposite way. When the whistle blows, every boy tries to get a partner, and the ones who fail go into the center. The leader then calls various commands, such as, "Skip!" "Hop on the right foot!" "Skate!" "Slide in, slide out!" The couples obey these commands until the whistle blows again. Then the boys bow and turn away, and all the players walk in the direction in which they had walked at the beginning of the game until another signal is given by the whistle.

As this game leaves the group with partners, it is a good one to use at the close of a group of single circle games if partner games are to follow.

Popularity

Popularity is much like Tucker and should not be used on the same program. The players in the circles walk in opposite directions until the whistle blows, as in Tucker. Then the girls keep on, but the boys turn the other way to march in the same direction as the girls, each trying to get a partner. Those who are left over go to the center. When the whistle blows again the boys again turn, marching the way they started, and the extra players step into the circle. The girls always march in the same direction, but the boys change their direction each time the whistle sounds, as in Tucker.

Jolly Is the Miller

The circles face in the same direction, and the couples march around the circle hand-in-hand, the girls on the inside.

Jolly is the miller who lives by the mill,
The wheel goes round with a right good will;
One hand in the hopper and the other in the sack,
The right steps forward, and the left steps back.

At the last line of the song the players on the right step forward and those on the left step back to meet new partners. An extra player, the miller, who stands in the center, tries to get a partner during the change. The player who fails to get a partner becomes the next miller.

Merry-Go-Round

The players in the outer circle place their hands on the shoulders of the players in front of them, while those in the inner circle clasp hands all around. The inner players are the horses and the outer ones are the riders.

Little children, sweet and gay,
Merry-go-round is running;
It will run till evening,
Little ones a nickel, big ones a dime.
Hurry up, get a mate,
Or you'll surely be too late.

Ha, ha, ha, happy are we, Peterson, and Henderson, and Anderson, and me!
Ha, ha, ha, happy are we, Peterson, and Henderson, and Anderson, and me!

The players slide step around the circle, and the "merry-go-round" thus moves slowly to the left. It gains speed until the chorus is reached, when it goes as rapidly as possible. If the inner circle breaks, the leader calls, "Whoa!" The outer players should be warned to hold on tightly and to keep step with their horses. At the end of a ride the players exchange places, horses becoming riders and riders becoming horses. During alternate games the circle moves to the right.

Captain Jinks

The partners stand side by side in two circles, facing counterclockwise and clasping inside hands.

I'm Captain Jinks of the Horse Marines,
I feed my horse good corn and beans;
I dance with the ladies in their teens,
For that's the style in the army!

I teach the ladies how to skip,
How to skip, how to skip,
I teach the ladies how to skip,
For that's the style in the army!

Salute your partner, turn to the right,
And swing your neighbor with all your might;
Then promenade on the ladies' right,
For that's the style in the army!

All walk briskly around the circle during the first stanza of the song, the boys being on the girls' right. With the second they all skip around the circle.

On the word "army" the partners face each other ready to salute. The boy and girl salute with right hands, then both point diagonally to the right, each thus facing a new partner. That is, each girl takes the boy from the couple behind her for her next partner, while each boy takes the girl from the couple ahead. The new partners swing with four skip steps, then begin marching around the circle.

Firefly

The girls form the inner circle facing their partners who are in the outer circle. Any march music can be played for this game. The partners swing by their right arms for eight counts, then by their left arms for eight counts. Next they join hands and slide right during eight counts, then left eight counts. A grand right and left follows during eight counts, and the eighth player encountered is the new partner for the repetition of the game. Until the players have learned the game thoroughly the leader should call the figures.

Grand Right and Left

For the Grand Right and Left (also called Grand Chain) the players form a circle with boys and girls alternating. They join hands and slide until the whistle sounds. Then each girl turns to the right and each boy to the left, and all begin to walk. The girls go in the direction of the clock, the boys in the opposite direction. Each girl gives her right hand to the first boy at her left, then her left hand to the next she meets, and so on until the whistle sounds again. Then all stop, and each girl accepts as partner the player to whom she has just given her hand or is just about to give it. The Grand Right and Left is used mainly as a step in some games or to change partners at the end of a long game in which the players do not progress. Extra boys or girls may stand in the center of the circle or just outside, waiting for an opportunity to break in and get partners when partners are changed.

Yankee Doodle

While the song is being sung or whistled the partners walk around, the girls being in the outside circle.

Father and I went down to camp,
Along with Captain Goodwin,
And there we saw the men and boys,
As thick as hasty pudding.

chorus

Yankee Doodle, keep it up,
Yankee Doodle, dandy;
Mind the music and the step,
And with the girls be handy.

During "Yankee Doodle, keep it up" the partners join hands and slide four steps in the direction they have been marching. They slide back during "Yankee Doodle, dandy." Each couple swings around with six steps during "Mind the music and the step." Then each boy moves to the girl on his left and bows during "With the girls be handy." The game is repeated with these new partners.

Running Games

Three Deep

Each player in the outer circle stands directly behind a player in the inner circle, and all face toward the center. Two extra players, one of whom is runner and the other chaser, start outside the circle, generally on opposite sides. The object of the game is for the chaser to tag the runner. The runner may save himself by entering the circle and stopping in front of any couple. Thereupon, that file having been made three deep, the outer player or "third man" can be tagged, so that he becomes runner. In the same way he may save himself from the chaser by stopping in front of a couple. If the chaser tags the runner, they exchange places, the runner becoming chaser and the chaser becoming runner. Although both runner and chaser may dash through the circle, they may not pause within it except as the runner stops in front of a couple. If they confuse the play by hesitating while running through, the privilege of running through may be withdrawn, all chasing being confined to the outside of the circle.

Squirrels in Trees

The game Squirrels in Trees is played by groups of four. Three players join hands and form a small circle. This is the tree. The fourth player stands in the center as the squirrel. Two extra players are a squirrel and a hound. The hound chases the squirrel, who for safety darts into a tree. The squirrel already in the tree must get out, and he may dart into any other tree. If the hound catches any squirrel outside a tree, that squirrel must become the hound, and the hound becomes a squirrel.

Face to Face

The partners stand facing each other in one large circle. One odd player stands in the center and calls "Face to face," "Back to back," "Face to face," "Back to back," the players taking their positions accordingly. When he calls "All change," the players must take new partners. The center player tries to get one, too. If he succeeds, the person left without a partner must go into the center and give the commands. This game should not be used in a group of more than 50 players.

Fire in the Mountain

All the players except one form a double circle facing inward, each in the outer circle standing directly behind his partner. The extra player, who is "It," stands in the center. When he calls "Fire in the mountain! Run, men, run!" the players in the outside circle begin immediately to jog around while "It" and the players of the inside circle clap their hands. When "It" stops clapping, he and the inside players hold their hands over their heads as a signal that the outside players are each to try to get in front of an inside player. "It" tries to do the same, and the player left out becomes "It" for the next time.

LINE GAMES

In line games the players begin by taking their places in parallel lines. Usually those who have been partners or who will become partners are opposite and they face each other unless the directions specify otherwise.

Singing Games

The tunes for most of the games described in this section probably are familiar to the majority of the average group; phonograph records can be obtained for a number of them, and they can be found in various music books. (See p. 125.)

Broom Walk

The boys form one line, the girls another, the two lines being about 10 feet apart. An odd player has a broom and sweeps back and forth between the lines. If there are four or five extra boys or girls, there can be several sweepers.

One, two, three, four, five, six, seven!
Where's my partner? Nine, ten, 'leven!
To-le-do, O-hi-o,
That is where you'll have to go!

While the first four words are sung the players in the lines walk four steps toward each other and four steps back to place. When "Toledo, Ohio," is sung, everyone dashes for a partner, the sweeper dropping his broom and trying to get one too. The person failing to get a partner must carry the broom during the repetition of the song, through which each couple skips around and goes back to place in the lines.

For He's a Jolly Good Fellow

The players stand in two lines about 6 feet apart, partners facing each other. They sing the first stanza twice, then the second stanza once, then the first one again,

For he's a jolly good fellow,
For he's a jolly good fellow;
For he's a jolly good fellow,
Which nobody can deny!

Which nobody can deny,
Which nobody can deny!

During the first and second lines of the song the players clasp hands along the lines, and each line advances three steps bringing their feet together on count four and taking three steps backward to place.

During the third and fourth lines of the song the players on the leader's left drop hands. The players in the line on the right raise hands to allow the left line to pass under. Both lines advance seven counts and pass, each player keeping to the right of his partner in the opposite line. On the eighth count they turn and face the other way. This reverses the position of the lines.

The first four lines of the song are repeated, and the action for them is repeated except that this time the line on the leader's left forms bridges and the players in the right line pass under. When all turn to face partners now, the two lines of players are in their original positions.

During the fifth and sixth lines of the song the players cross right foot over left and tap three times with toe. At the same time they lean toward the left and clap three times. They pause one count and repeat, crossing left foot over right and clapping as before.

Finally the first four lines of the song are again repeated. During the first three the partners take hands and walk or swing about for 12 counts. During the fourth line all the players return to place, ready to start the game again.

Grand March

The boys and girls form separate lines on opposite sides of the room, facing the leader. The boys stand at the leader's left, the girls at his right. March music is played, but if no instrumental music is available, any good marching song may be sung.

A. The lines march forward, then toward the opposite sides of the room, the boys passing behind the leader and outside the line of girls while the girls go in front of the leader and inside the line of boys, and continue down the room. When the lines meet at the opposite end of the room or hall, the marchers come up the center in twos with arms locked.

B. The first couple goes to the right of the leader, the second to the left, the third to the right, and so on, continuing around the room until the lines meet and the marchers come up in fours.

C. The leader divides the fours into couples and again sends the lines around as in B. When they meet at the other end of the hall, each couple in the left line joins hands and raises them to form a bridge. The right line passes under the bridges. Both lines continue to march during this figure. When the lines meet at the upper end of the hall, the right line forms bridges and the left passes under.

D. When the lines meet again at the lower end of the room, the first couple in the left line makes a bridge, while the first couple from the right line goes under. The second right couple makes a bridge under which the first couple from the left passes. Thus the couples alternately make bridges or go under them. The figure should be repeated at the other end of the hall. This is rather difficult and should not be attempted until a group is accustomed to marching; it is pretty and popular, however.

E. At the end of the bridge-making the marchers come up from the lower end of the hall in fours with arms locked. The first four go to the right, the second to the left. They return in eights. If the room is wide enough and the crowd is larger than 50, the eights may go around again and return in sixteens.

F. Each player in the eight (or sixteen) takes the hand of his neighbor on each side. The player on the left end of each line looks back of him to the player at the right end of the line behind—whose hand he presently will take. To start the figure the leader takes the hand of the player at the right end of the first line and leads that line behind itself, in front of the second line. When the last player in the first line is about to pass the player at the right end of the second line, he takes this person's hand and the rest of the second line fall in. The leader marches on, going now behind the second line and in front of the third. The boy at the end of the moving line always takes the hand of the girl on the right hand end of the line behind him. This continues until the whole group is in one long winding line, which then is led into a single circle. This figure is called the serpentine. It leaves each player standing beside the partner with whom he has marched; and these partners can be retained for succeeding games.

Virginia Reel

The players stand well apart in lines or sets of about six couples facing each other. The boys' line is at the left of the girls' when they turn to march. All the couples go through the figures at the same time.

While the music is being played or sung the leader should call the figures, which are as follows:

Forward and bow: Each player advances three steps, bows to partner, and returns to place.

Right-hand swing: Partners advance, join right hands, and turn each other.

Left-hand swing: Partners join left hands and turn.

Both-hands swing: Partners join both hands and turn.

Do si do, right: Partners fold arms and walk around each other, passing on the right and walking backward to place.

Do si do, left: Partners fold arms and walk around, passing on the left and walking backward to place.

Arm right: Partners hook right arms and swing around.

Arm left: Partners hook left arms and swing around.

Head couples lead your lines away: The girl in the first couple turns to the right, the boy to the left, and the other players follow. They march down outside their respective lines, clapping hands in time to the music. When the first couple meet at the foot of the lines, they join hands and form a bridge. As the following couples meet they march under the bridge to their places, the second couple thus becoming the first.

The game is continued until each couple has acted as first couple.

Running Games

Crows and Cranes

The two lines of players stand about 3 feet apart, facing each other. A base line is marked about 30 feet behind each line of players. The base line should vary in distance from the line of players according to the space, age of players, and occasion. One team is designated "Crows," the other "Cranes." If the leader calls "Cranes," the Cranes turn and run back toward their base line, endeavouring to reach it without being caught by any of the Crows. Any players who are caught go to the side of the catcher. If the leader calls "Crows," these players run in the same manner. The team having the larger number of players at the close of a given time wins. The game may be made more interesting if the leader drawls the "r" in either Crows or Cranes, so that the players are not at first certain which word he is going to say.

Lemonade (Trades)

Lemonade (also called Trades) is a dramatic game in which one line of players pantomimes. This line first decides upon the trade, for instance, "tending the furnace." They walk up to the other line and the following conversation takes place, the last answer ending with the initials of the trade chosen.

First side: **Here we come.**

Second side: **Where from?**

First side: **New York.**

Second side: **What's your trade?**

First side: **Lemonade.**

Second side: **Give us some.**

First side: **If you can run . . . T. F.**

The first line then begins to pantomime putting on coal, adjusting drafts, and doing other furnace work. As soon as the members of the second line guess the trade, they shout it out and chase the other players back to their base line, catching as many as possible. The ones who are caught join their captors. The second side then chooses a trade, and the game is repeated.

Stealing Sticks

The field is divided into two parts by a well defined line drawn or dug through the middle. At the center back of each side five or more sticks are placed in a pile. A prison is marked off about 4 feet square in one corner. The players are in two teams, each scattered over its own side. The object of the game is to get the opponents' sticks without being caught. As soon as a player crosses the center line he may be caught and put in prison. If he can dash to the pile of sticks and secure one, he is safe and may bring it home to his own pile. A player may be released from prison if one of his teammates can touch his hand. He may then come back to his own side without being tagged. The team that gets all the opponents' sticks and has all its members safely out of prison wins the game.

Snatch the Handkerchief

The players stand facing each other in two lines 10 to 15 feet apart. Each player takes a number, one line beginning to number from one end, the other line from the other end. Thus, if there are 10 persons in each line, player number 1 will be opposite number 10. A handkerchief is placed on the ground between the lines. When the leader calls a number, for example 7, each of the two players numbered 7 runs out and tries to snatch the handkerchief and get back home (to his own place in the line) without being tagged by the other one.

The game is scored thus: If a player gets home with the handkerchief and without being tagged, his side makes 2 points; if he is tagged before he gets home with the handkerchief, the tagger's team makes 1 point.

The players will find the game more exciting if they wait, pretend to snatch the handkerchief, then quickly take it off home.

Pom, Pom, Pull Away

This game is suitable for any open space which is large enough to permit two lines to be drawn across with a space of 30 to 50 feet between them. All the players stand on one side behind one of these goal lines, except one player who is "It," who stands in the center between the two lines. He calls:

> **"Pom, pom, pull away!**
> **If you don't come, I'll pull you away!"**

Thereupon all the players must run across the open space to the goal line on the opposite side, the one who is "It" trying to tag as many as possible before they reach that line. Anyone tagged joins in helping to tag other players as they dash across the open space; but "It" does the calling throughout the game. When all not tagged have reached the line, "It" gives the call again, and all the uncaught players must run back to their original goal line. The players run from one goal to the other in this way until all have been caught. Then the game starts again, the first player tagged in one game becoming "It" for the next game.

Ride Him, Cowboy

All the players except one form in short lines (four or five persons), each player clasping the one in front of him around the waist. These lines are called bronchos. The odd player, who is called the cowboy, tries to "ride" by clasping the waist of the last player in some broncho. If he can do this in spite of the broncho's swerving about, the first player of that line must become a cowboy, because the broncho needs a better head. For six or more bronchos there should be two or three cowboys.

Streets and Alleys

All the players except two stand in several parallel lines making ranks and files with four or more players in each. These lines should be far enough apart so that the players in one can just clasp hands with their neighbors in the next one either way. The two extra players act as thief and policeman. The players join hands across the ranks, forming streets. Then the thief runs and the policeman tries to catch him. When the leader says, "Right face!" the players face right and join hands along the file, forming "alleys" at right angles to the "streets." To make the game lively, the command to change from street to alley should be given often. The thief and the policeman must keep to the streets and alleys. They are not permitted to break through the joined hands nor to go under them. When the policeman catches the thief, two other players take their places and the former thief and policeman step into the places left vacant.

Run, Sheep, Run!

The players form two lines or groups, and each selects a captain. While one group waits at a chosen goal the other goes out to hide. Each group acts as a unit; there is no individual hiding, nor is any scouting done. When the first group has found a hiding place its captain returns to the goal. He may or may not draw a map to indicate his group's first location. Then he joins the other group as it goes out to search. He calls directions to his own group through a code of signals previously agreed upon; as Pine, meaning move to the right; Oak, meaning move to the left; Marigold, stand still; Bluebird, lie low; Goldenrod, advance toward the goal. If any member of the searching party sees one or more of the hidden group he notifies his captain, who at once shouts, "Run, sheep, run!" All the players then run immediately to the goal. If at any time during the searching the captain of the hidden group has maneuvered his group into a position in which they are nearer than the searching party to the goal, or if the searchers have moved to a greater distance from it, he shouts, "Run, sheep, run!" and all the players must run to the goal. The group arriving first may go out to hide next.

Relay Races

The following relay races are suitable for teams of 5 to 15 persons. Usually the players stand in single file, the first in each team toeing the starting line. There may be several parallel lines of equal numbers of players, each first player toeing the line. For relay races suitable for play in small spaces see pages 58–60.

Peanut Pass

The teams stand in two lines (or in sets of two lines) facing each other. Chairs are placed at both ends of the lines, with 12 peanuts on the chair at the head of each line. Each player weaves his fingers into the fingers of his neighbors. They must not unclasp hands throughout the game. At a signal the leader picks up the peanuts, one at a time, and passes them down the lines as rapidly as possible, the last player putting them on the chair beside him. If a peanut is dropped it must be picked up without any unclasping of hands. The team which passes all its peanuts down and back wins the relay.

The game may be played with clothespins, small stones, or sticks. It may be made more difficult by having the players cross their arms before weaving their fingers together.

Necktie Relay

The players stand in single file with the same number of players in each line. The first player in each of the lines is given a necktie or a large cotton handkerchief. When the whistle is blown, he turns and ties the necktie or handkerchief around the neck of the player behind. As soon as the bow is tied, the second player unties it, turns, and ties it on the third player. The line that first passes the necktie or handkerchief down to the last player in this manner wins the game. A coat may be put on, buttoned, unbuttoned, and passed on in the same way.

Bundle Relay

The first player in each line is given a ball of cord or tape. When the signal is given, he passes it to his neighbor but holds the end. The ball is passed from player to player, unrolling as it goes. When it arrives at the lower end it is passed up the line behind the backs of the players until it reaches the first player again. The team that first wraps itself into a bundle is the winner. The sequel to the race consists in untying the bundle by passing the ball back and winding it as it goes.

Over and Under

The first player in each team is given a bean bag, ball, potato, or other object. When the whistle blows he passes this object over his head to the second player, who passes it between his knees to the third, who hands it over his head to the fourth. Thus the object goes alternately overhead and between knees to the last player, who runs to the head of the line and starts it back over his head. The game proceeds until a line has regained its original order, with the first player at the head again. The line finishing first wins the race.

Fetch and Carry

The first and second players in each team join hands. When the whistle blows they run to the goal line. The first remains there while the second hurries back and joins hands with the third player. These two run to the goal line, and the second player remains while the third returns for the fourth. The team that first transfers all its members to the goal line wins the race.

Around and Down

The players form in two or more teams, and each team sits down in a compact group, the players having their backs together and their legs extended. When the whistle blows, each first player rises, runs around his own team, and sits down. As soon as he is seated the second player must be up and running, and so on. The race is won by the team all of whose members have run around and sat down while players of other teams are still running.

Follow Through

The players in each line stand with legs apart. At the signal the last player begins to crawl through the "tunnel" to the head of the line. As soon as he has started the next player follows. The first line whose members all have crawled through wins the race.

Kick the Stick

The players stand in relay formation along the starting line. Each team has in front of it a crooked stick about 12 inches long. When the whistle blows, the first player kicks the stick to the goal and back, leaving it in front of the next player, who does the same. The sticks are to be pushed along the ground, not kicked up into the air. The line finishing first is the winner. This game is based on an American Indian race.

Go and Go Back

This relay race is especially good for picnic programs because it is fun to watch. Each team need have only two or three members. The players stand at the base line. When the whistle is blown each first player runs toward the goal line until it is blown again. Then he must turn, if he has not reached the goal, and run back toward the base line. Each time the whistle sounds the runners change their direction. The race may finish at the goal line or at the base line. If it ends at the goal, the player must dash back to touch off the next player in his line.

Blackboard Relay

The teams line up in front of a blackboard, and the first player in each line is given a piece of chalk. When the whistle is blown, each first player walks to the board, writes a word, returns to his line, and gives the chalk to the second player. This is repeated until the end of the line is reached, each player adding a word to the sentence the first player started. The team that first finishes a complete and intelligible sentence in which each player has written a word wins the game.

GAMES WITH BALLS OR OTHER SPECIAL APPARATUS

The games described in this section are grouped according to the equipment required. Those needing nothing more than a ball and a place to play are given first. These are followed by games of lawn tennis type, a few games played with bean bags instead of balls, and lastly a group of games played with various apparatus.

Ball Games

The first seven of the following games (dodge ball, kick-over ball, ball race, end ball, volleyball, Schlag ball, and Newcomb) are especially good for school leagues and interclass play days as well as for informal use. The field may vary according to the space available and the age of the players. In some of the games, as Schlag ball, a stocking stuffed with rags can be used for a ball.

Dodge Ball

The players are divided into two equal groups. One group stands around outside a clearly marked circle 30 feet in diameter. The other group scatters about within the circle. The players outside the circle try to hit those in the center with a basketball or volleyball, while the center players dodge to avoid the ball. They may jump, stoop, or resort to any means of dodging except leaving the ring. Players hit above the hips are not out, but any player hit below the hips must leave the circle. No outside player may step inside the circle to throw the ball. If the ball stops in the circle a player may step in for it, if it should not roll within reach. When two center players are hit by one throw of the ball, only the first one hit leaves the circle. At the end of a minute the groups change places for the next half-inning, the center players becoming outside players and the outside ones going to the center. The score is the number of players left in the center at the end of the inning. The team with the higher score at the end of five innings wins the game.

Kick-Over Ball

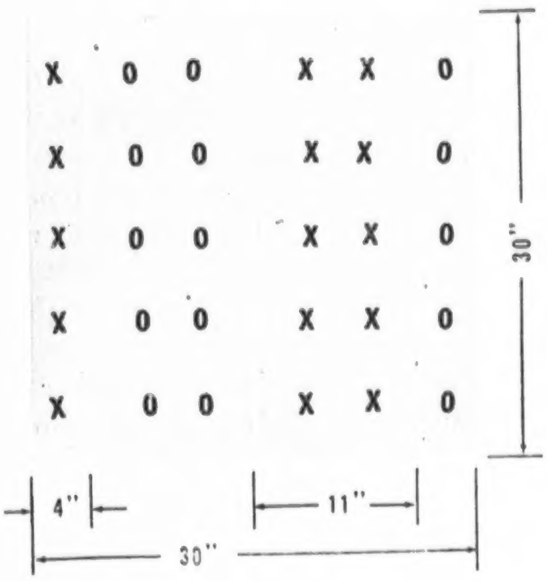
The players are divided into two teams which are seated on the floor with the feet of one team almost touching those of their opponents. The players support themselves by placing their hands on the floor behind them. A basketball or other large ball is thrown down the line of feet, and each team tries to kick it over the heads of the opponents. When a team succeeds, it scores one point. The ball may not be touched with hands, but it may be blocked with the shoulders. Nothing is scored if the ball goes between the players or out at the ends; it must go over the heads. If the players on a team kick the ball over their own heads their opponents score a point.

Ball Race

The players stand in a circle and are numbered 1, 2, 1, 2, and so on. The players numbered 1 are a team and have a ball of their own; those numbered 2 are the opposing team and also have a ball. The balls are to be passed to team members only. This means that each player tries to throw the ball past the person standing next to him and into the hands of his own teammate immediately beyond. At the signal the balls are started off in opposite directions. If the circle is large, once around and back to the starting players is enough for a race. The team whose ball returns first wins the race. If there are fewer than 40 players, the balls should make three complete trips around to finish one race, and it is generally well to declare the winner of two out of three races the champion. The balls change directions after each race, so that the team of players passing its ball three times around to the right for the first race would pass it three times around to the left for the second race, and around to the right again for the last. The game may be varied by throwing both balls in the same direction.

End Ball

The game of end ball is played with a basketball on an area 30 feet square, which is divided first by a line across the middle and then by a line at each end parallel to this and 4 feet from the outside boundary. The spaces 4 feet wide are the goal strips. The middle line divides the two teams. Any number of players may take part, provided the two teams have equal numbers. Five or fewer players of each team stand within the goal strip to act as basemen. The other players are guards. One guard must be assigned to each baseman, and the others may scatter irregularly over the field. The general positions of the players are shown in the accompanying illus-



tration, the circles indicating the members of one team and the crosses indicating the members of the other. The guards on one side try to throw the ball over the heads of the guards on the opposite side to their own basemen, at the end of the opposite field. Each ball so caught on the fly by a baseman scores 2 points for the side catching it. The baseman should at once return the ball to a guard on his own team.

A referee and three linesmen are needed. One of the linesmen acts also as scorekeeper.

To start the game the referee puts the ball in play in the center of the field. He does this by tossing it up between two opposing guards, each one stepping over into the other's territory and facing his own side. These guards should be as nearly a match for each other in height and reach as is possible, and should act as centers throughout the game. As the ball is tossed up, the opposing guards jump and try to bat it. They must not play it again until they are back in their own territory and it has touched the floor or been played by another player. This does not rule out tapping the ball a second time. Two points are scored for a team whenever the ball is caught on the fly by a baseman from a throw from his own guards. The ball continues in play when a point is scored.

A free throw caught on the fly counts 1 point. The ball must go back to the center after a free throw caught by a baseman. If it is not caught, the ball continues in play.

The game is played in two halves of 15 minutes each, with a rest of 5 minutes between halves. At the beginning of the second half the players change goals. That team wins which has the highest score at the end of the second half.

The players must not step over boundary or division lines. A ball so caught by a baseman does not count. For penalty the ball is given to the nearest opponent at the point where the rule was violated. In case the player stepped over a boundary line the opponent stands outside to deliver the ball, and he may not play it again until it has been played by another player. But if in guarding the baseman who is trying to catch the ball a guard steps across the baseline, this is a foul. Carrying the ball—that is, taking more than one step with it—is also a foul. The penalty for a foul is a free throw for the opposite side. To make a free throw a guard stands unguarded, toeing the center line. During a free throw there must be one guard less than the number of basemen. A free throw caught by a baseman scores 1 point.

Volleyball

The official volleyball court is 40 by 80 feet in size. It is divided across the middle between the end lines by a net, the top of which is 8 feet above the ground at the center. However, a much smaller court may be used. The boundaries of the court should be clearly marked with lime or other material. The ball should not weigh more than 10 ounces; a lighter ball may be used.

The game is played by two opposing teams that may vary from 6 to 12 or more persons on a side. As few as 2 persons on a team to as many as 15 can play successfully.

The players are numbered and serve the ball in rotation. The server stands on the back line and bats the ball over the net with his open hand. If his opponents fail to return it, a point is scored for the serving side. Only the serving side may score.

In trying to return the ball, three different players may touch it if necessary, but the same player may not touch it twice in one service.

If the server fails to bat the ball over the net, or the serving side fails to return it when it is batted back, the service goes to the other team. At a change in service all players change their positions on the court, rotating clockwise to bring the new server to the upper right hand corner of the court.

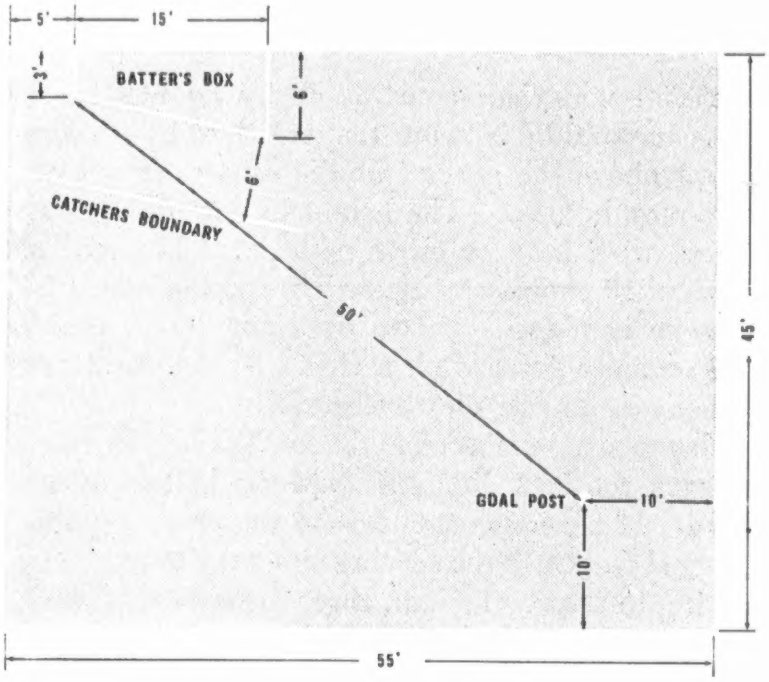
Fifteen points constitute a game.

Schlag Ball

For this game the batter's box is in one corner of the field, the goal post in the corner diagonally opposite, as is shown in the diagram. The catcher's boundary is a line parallel to the slanting side of the batter's box, 6 feet away from it. The batters stand in order inside their box; the catchers scatter over the field.

Any sort of ball can be used, but for match games the regulation volleyball is needed. The number of players may be as large as 40. They are divided into two equal teams with a captain for each. A referee and a scorer are required.

Five innings constitute a game. The captains toss a coin for choice of innings. A team remains at bat until three players have been put out, then the other team goes to bat. When both sides have batted until three players are out, an inning has been played. The batters always bat in consecutive order; that is, if number 5 was last at the bat in a given inning, number 6 must be first in the next inning.



The batter stands at the inside corner of the narrow end of the box. He must toss the ball at least a foot into the air and strike it with his open hand, then run around the goal post and back to base, trying to make the trip without being hit by the ball.

The ball is good if it bounces anywhere in the field except inside the batter's box.

A batter is out if he remains in the field longer than 2 minutes or if he retraces his course while dodging behind the goal post. He is out if he is touched by the ball while he is running or if his ball is caught before it bounces.

A batter is out if he bats a foul ball; that is, a ball that bounces inside the batter's box or goes outside the boundary of the field.

The catchers should cover the field in such a way as to be able to toss the ball to one another easily and rapidly. They may go anywhere except inside the 6-foot strip along the batter's box set off by the catchers' boundary. For a catcher to step within 6 feet of the batter's box while a player is batting is a foul.

A ball that has gone out of bounds may be thrown back in any direction, but it must be put in play by being tossed from the boundary line at the point where it crossed the line. It must be tossed to a catcher, not aimed at the batter.

A foul is called if a catcher runs with the ball or holds it longer than 3 seconds.

A foul is called if two catchers corner a batter, or if one catcher bounces the ball to another instead of tossing it.

The scoring is as follows: Two points are scored whenever a batter makes a safe run. One point is scored as penalty for a catcher's foul.

Newcomb

Newcomb may be played on a volleyball court with any large ball, by teams varying from 2 to 20 persons on a side.

The object of the game is to throw the ball over the net (the top of which should be 7 feet from the ground at the center) in such a way as to prevent the opposing team from catching it. The ball is put in play at the net by being tossed between two members of the opposing teams. Each of them jumps to reach the ball, trying to tap it toward his own team. The side that gets the ball then throws it across the net. It must be thrown with one hand. If an opponent succeeds in catching it, he returns it, throwing it with one hand, and so the game continues until one side fails to catch the ball. This failure gives a point to the opponents and also sends the ball to their side to be put in play. The ball may be caught with both hands and passed with two hands to another player on the same team, but it must always be thrown across the net with one hand.

Twenty-one points constitute a game.

Call Ball

All the players except one form a circle and take numbers. The odd player stands in the center and tosses the ball high up within the circle, at the same time calling the number of some player. The one called must quickly run to catch the ball on the fly—or on the first bounce if the players are unaccustomed to handling a ball. If he catches the ball he tosses it up and calls the number of some other player. If the ball is not caught, the center player gets it and again tosses it up.

Center Catch Ball

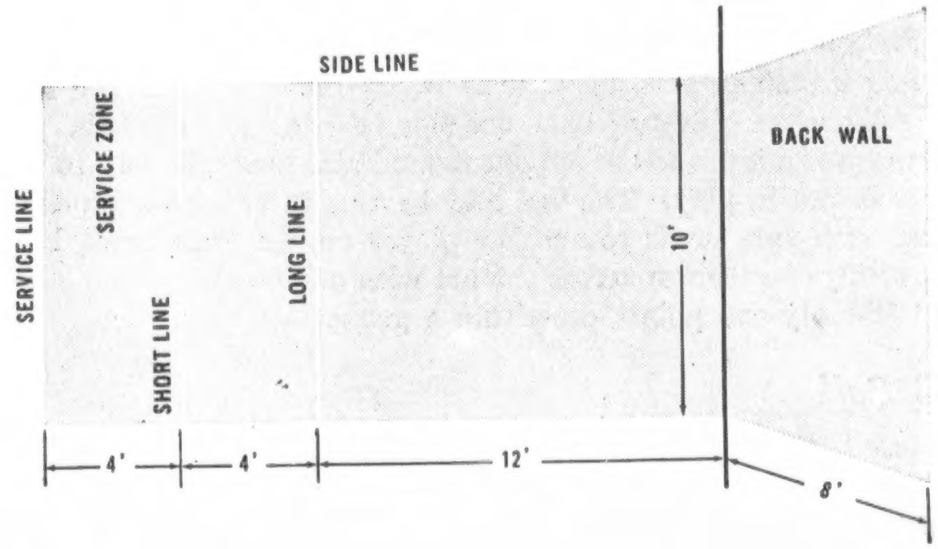
All the players except one stand in a circle. The odd player stands in the center and tries to catch the ball, which is tossed rapidly from one player to another. If he succeeds in catching it, he changes places with the person who last touched it. If he touches the ball while another player holds it or while it is in the air, the player responsible must change places with him and go into the center.

Stride Ball

The players stand in a circle with their feet apart, each foot touching a neighbor's foot. The ball is rolled swiftly about inside the circle, each player trying to make it pass between another player's feet. When anyone succeeds, the player who let the ball escape must drop out. The space between the feet may be protected by using the hands but not by closing the knees or stooping. The game ends when only three players are left in the circle.

Handball

A space 10 feet wide and 8 feet high is outlined on the side of a garage or other building. An area in front of this, of the same width and extending back 20 feet, is marked for the court, the side lines being extended a little farther. A line parallel to the wall is marked about 12 feet distant from it. This is called the long line, as distinguished from the two short lines that divide the remaining space to form the service zone, as is shown in the illustration. (The regulation dimensions are 12 by 20 feet for the wall or board, with ground space of 16 feet to the long line, 9 feet from this to the short lines, and 9 feet from these to the service line, but the smaller space does very well.) A guard of wire netting extended above the court will obviate the nuisance and possible danger involved in retrieving balls.



Two or four persons play the game by batting the official handball, a tennis ball, or other similar ball by hand against the wall. Handball is not only interesting in itself but also promotes expertness in the use of both hands, as either one may be used (but not both at once). The method of play is indicated by the following summary of the main points in the official rules:

The player having first service stands anywhere within the service zone and drops the ball. When it bounces, he tries to strike it with his cupped hand so as to drive it against the wall, within the lines, at such angle that it will rebound into the court between the long line and the short lines. He has three trials. If he misses the ball entirely, he is out. He is out also if he sends a short ball followed by a long ball or sends two successive short or long balls. (A ball is short if the service fails to make it bounce back over the long line. It is long if it rebounds from the wall to land in the service zone.)

The receiver stays behind the service line until the served ball has passed the short lines. Then he enters the court and may receive the ball on the fly or on first bounce, attempting to make it strike the wall before it strikes the ground. He must not offer to receive a short ball nor a long ball.

The ball continues in play until either the server or the receiver fails to make a good return. Then the next server takes his turn at serving.

If a player gets in the way of the ball so that it touches him on rebound from the wall, or if he sends it against his own partner, against the netting or other obstruction, or out of bounds, a point is charged against him; otherwise, if a ball touches a player or some obstruction before it hits the wall or ground it is "dead," and the point is played over.

When four persons play, the turns in serving are taken as in tennis games. The server and his partner are the serving side, the others are the receiving side.

Twenty-one points (scored by the serving side only) constitute a game.

Kick Up

The players lie in a circle on the floor with their feet toward the center. A light ball (or a balloon) is tossed on their toes. It must be kept in the air by using the feet only, a point in the score being lost each time the balloon touches the floor. This game should not be played more than about 3 minutes at a time. It may be used as a relay race by dividing the players into teams of four or five persons and furnishing a ball to each team.

Basketball Goal

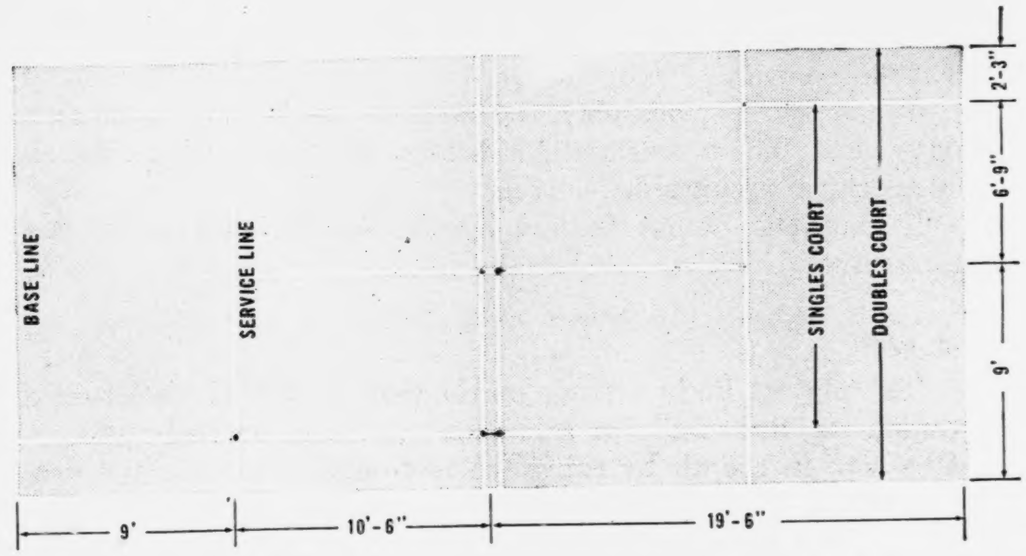
A regulation basketball goal and backboard may be purchased, but it is quite as satisfactory to nail a barrel hoop or metal ring on the garage wall or on a homemade backboard 6 by 4 feet in size. The rim of the hoop should be set 10 feet from the ground (and 1 foot from the bottom of the backboard, if a backboard is used). Boys and girls not only will practice shooting baskets but also will develop many games around a single goal.

Games of Lawn Tennis Type

A number of games of the general type of lawn tennis are not only satisfactory in themselves but also excellent preparation for playing regulation tennis. Most of those given in the following sections give practice in the use of a racket and develop various skills. Much of the equipment is less expensive than that for lawn tennis and much of it can be made at home.

Paddle Tennis

This game, which is played by two or four players, requires only a fourth of the space necessary for lawn tennis. The court is marked like a tennis court with all the dimensions halved, as is indicated in the diagram. A still smaller court may be used, but the proportions should be kept. The top of the net should be 2 feet 2 inches above the ground at the middle of the court.



Balls, net, paddles, and posts for the game may be purchased; or lawn tennis balls and net may be used and paddles made at home. The paddles should be made of 3-ply material 8 inches wide and 17 inches long, of the shape shown in the illustration. The handle

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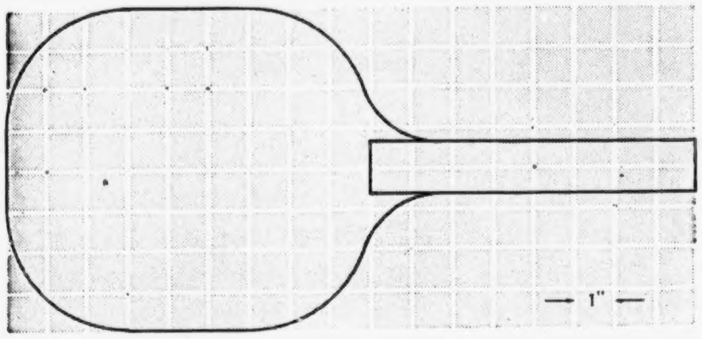
should be built up by adding an extra piece of wood on each side. Jumping standards will serve as temporary posts to hold the net. Permanent posts should be set 3 feet deep in the ground, 1 foot outside the outer lines of the court.

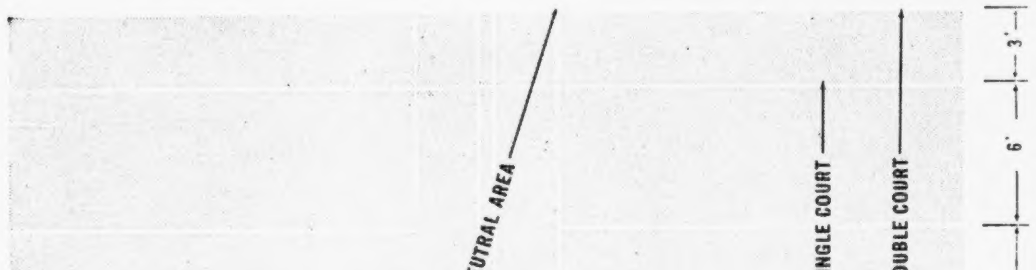


The rules and scoring are the same as in lawn tennis.

Deck Tennis

In this game two or four players toss a rope ring back and forth over the net, which should be 4 feet 9 inches above the ground at the middle of the court. A court 18 by 40 feet in size should be laid out as indicated in the diagram.

Rope rings (also called "grommets") may be purchased, or three may be made from a 4-foot piece of manila rope, as follows: Separate the three strands of the rope, cross one at its middle to make a 5-inch loop, and wind the rest of it back on itself, continuing each left-over part in the direction in which it starts when crossed for the loop. Wind firmly, and fasten with adhesive tape or twine when the ends finally meet. If the original twists are followed, the strands will pass without crossing when they meet, so that a ring looking like the original rope will be formed. The finished rings may be varnished or shellacked, or they may be painted different colors so that each player's ring can be identified.



The game is played in accordance with lawn tennis rules, except that the ring must be tossed with an underhand throw, the receiver must catch the ring before it touches the ground, and neither of the players is allowed to enter the neutral area.

Tether Tennis

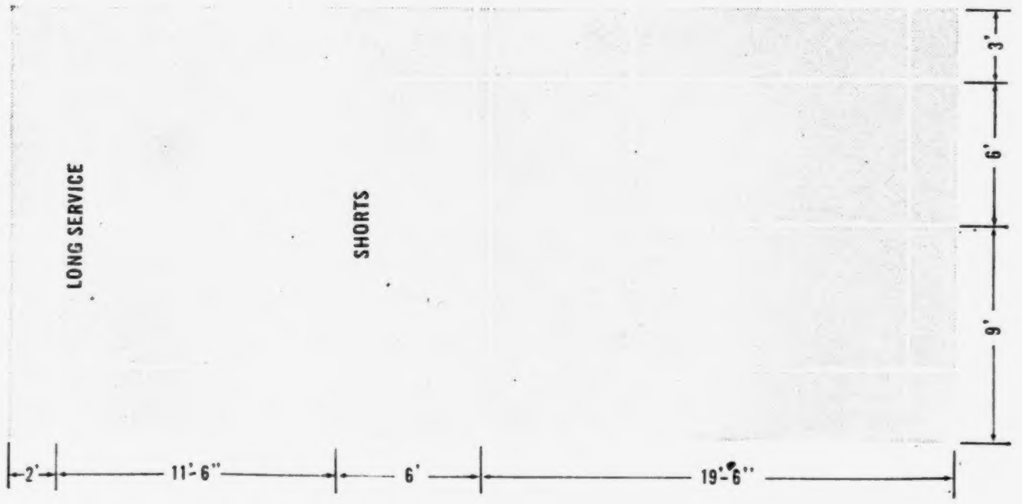
A 13-foot pole should be set 3 feet deep in the ground, or a straight tree may be utilized and a line painted around it 6 feet above the ground. A staple or heavy screw eye is set at the top of the pole, and a heavy nylon cord or fishing-rod cord 8 feet long is tied to it. This may be a chained or double-twisted cord. A cover large enough for a tennis ball should be knotted or crocheted from nylon cord, and the bottom drawn together with a lacing, so that when the ball is worn out it can be replaced. The ball is to be fastened to the cord so that it will hang 7½ feet from the top of the pole.

On the ground around the pole a circle is drawn 6 feet in diameter, bisected by a straight line about 20 feet long (10 feet on each side of the pole). On an imaginary line crossing this one a serving spot should be marked on each side, 6 feet away from the pole. The game is played with lawn tennis rackets or with wooden paddles of about the same size as a tennis racket.

Two persons play this game. Each in turn starts from his serving spot, trying to strike the ball in such a way as to wind its cord around the pole above the 6-foot mark before his opponent is able to prevent this and to make it wind in the opposite direction.

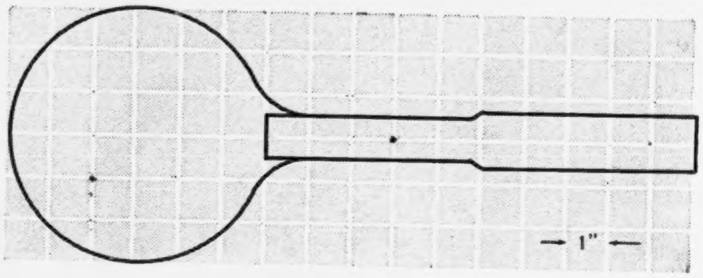
Badminton

For this game a court 18 by 39 feet in size should be laid out as indicated in the diagram. Jumping standards may be used as temporary posts to hold the net. A regulation tennis net may be



used, or a clothesline or twine may be wound tightly back and forth between the posts.

Long-handled rackets are used, and a feathered shuttlecock or "bird." A sponge, or a ball of yarn or rubber, makes a satisfactory substitute for the shuttlecock. The sponge should be trimmed down with scissors until it is about 3 inches in diameter and fairly round. The yarn ball should be about 2 inches in diameter, wound tightly enough to be firm but not hard. The rubber ball should not be more than 1¼ inches in diameter (a jacks ball is excellent) and should be tied in the middle of an 8-inch square of muslin. Substitutes for the regulation racket may be made of 3-ply material with a round head 6 inches in diameter and a 10-inch handle of the shape shown in the illustration, which should be built up by adding an extra piece of wood on each side.



The game may be played by two or four players. The first service and each beginning service thereafter starts in the right half of the court and alternates to left and right as long as the serving side continues to score. The server stands in his half of the court and strikes the "bird" with an underhand stroke, trying to place it in the opposite half court. It is volleyed back and forth as in lawn tennis until it lands on the court, goes out of bounds, or strikes the net.

Only the serving players may score. Fifteen or twenty-one points or "aces" constitute a game, and three games make a rubber.

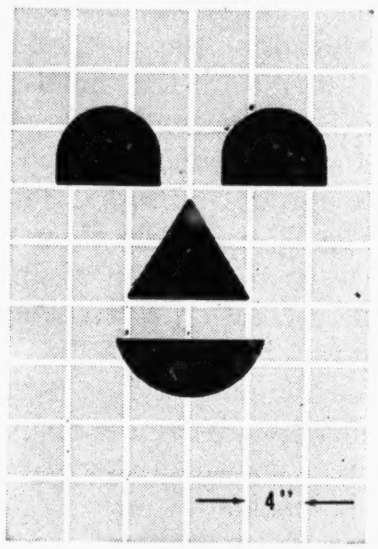
Bean Bag Games

Bean bags are easily made from canvas or other strong cloth. They may be square, oblong, or round and may vary in size. Six inches square is a convenient dimension. The bag should be filled slightly more than half-full of beans.

Bean Bag Board

A board about 2 feet wide and 2½ or 3 feet long should have holes cut in it to represent eyes, nose, and mouth, as shown in the illustration. The eyes should be about 7 inches long and 5 inches wide, the mouth about 10 inches long and 4 inches wide, and the base of the triangle for the nose about 8 inches long. The board can be placed against a wall or fence or supported by a hinged prop. The players stand at a line 10 to 15 feet from the board. Each player has five bean bags, or five may be used by the entire group playing in turn.

A bag thrown into the mouth counts 20 points; one into the nose, 10 points; one into an eye, 5 points. The player who first scores 100 wins the game; or the player having the highest score after all have finished four turns may be considered the winner.



For a large number of players it is desirable to have more than one board, so that the players may be divided into several groups and the game be made faster.

Duck on Rock

Each player is provided with a bean bag, which is called his duck. A large rock or a post is chosen as the duck rock, and 25 feet from it a line is drawn. A guard is selected by having all the players throw their ducks from this line; the one whose duck falls nearest the rock becomes the first guard. He lays his duck on this rock and stands by it. The other players then stand behind the line and take turns in throwing their ducks at the duck on the rock, trying to knock it off. After each throw a player must recover his own duck and run home (back of the line). If he is tagged by the guard while trying to do this, he must change places with the guard. The guard may tag him whenever he is in front of the line, unless he stands with his foot on his own duck where it fell. He may stand thus as long as he wishes, awaiting opportunity to run home; but the moment he lifts his duck from the ground or takes his foot from it, he may be tagged. Furthermore, he is not allowed to lay his duck on the ground again after he has once lifted it to run with it.

The guard must not tag any player unless his own duck is on the rock. If it has been knocked off, he must pick it up and replace it before he may chase anyone. This replacing gives the thrower who knocked it off some time to recover his own duck and run home. As long as the guard's duck stays on the rock, several throwers may have to wait before they can try to recover their ducks.

A player tagged by the guard must put his own duck on the rock and become guard. The one who is no longer guard must get his duck from the rock and run for the line as quickly as possible, because he can be tagged as soon as the new duck is on the rock.

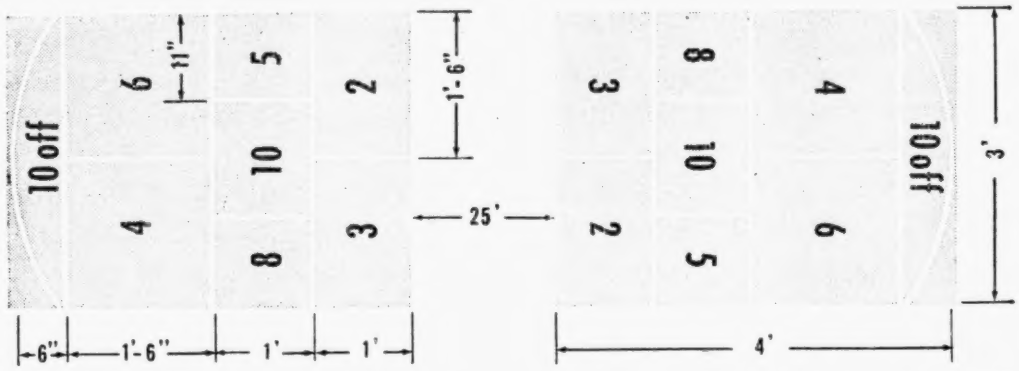
If a duck falls very near the rock without displacing the guard's duck, the guard may challenge its thrower by calling, "Span!" This gives him time to measure with his hand the distance between the rock and that duck. If the distance is shown to be less than a span (the distance from the end of the thumb to the end of the little finger), the thrower must change places with the guard as if he had been tagged.

Games With Other Apparatus

Shuffleboard

Shuffleboard is played by two teams of two players each. It can be either a floor game or a table game. For the floor game the diagram may be drawn on a porch floor or attic floor as shown in the illustration. Each team has three wooden disks 3 inches in diameter and 1 inch thick. The shovels may be made by attaching old broom handles to pieces of wood cut out to fit the disks.

For the table game the lines may be drawn on a piece of composition board or a table, with the dimensions reduced to about one-fourth of the size for the floor game. The shovel should be about 12 inches long, and checkers or buttons can be used for the disks.

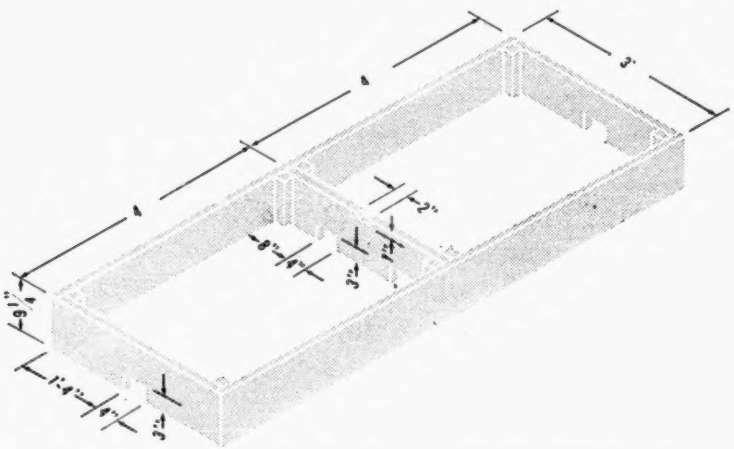


One player from each team stands back of the "10-off" space at each end. The first player shoves one of his disks toward the opposite end, trying to make it stop on a high number on his opponent's side. If the head of his shovel passes the back line of the diagram, the play does not count. A member of the other team takes the next turn, and this continues until each player has played three times. Each one tries to dislodge his opponent's disks as well as to place his own. If a disk touches the line, it does not count.

At the end of the round each player counts up the total of the numbers on which his disks rest, and the players at the opposite end begin to play.

Box Hockey

This very active game, which may be played indoors or out, requires a space about 15 feet square. A frame or box 3 feet wide and 8 feet long should be made, with a center board set securely across the middle. Lumber about 1 inch thick and about 9 inches wide should be used. The corners of the box should be reinforced by blocks to which the boards can be screwed. An opening about 4 inches wide and 3 inches high should be cut in the middle of each end, and two such openings in the middle board, as shown in the illustration. In the top of the center board a notch is cut about 2 inches wide and 1 inch deep.



Hockey or shinny sticks are used, and a puck. For the puck a wooden disk 1¾ inches in diameter or an old baseball or small croquet ball may be used.

Two players take part, one standing at each side of the box. The ball is set in position in the notch and the players "knock off" as in hockey; that is, they touch their sticks to the floor or ground, then strike them together three times above the ball. Immediately both strike at the ball, each player trying to push it into his opponent's section of the box, then outside the box through the hole in the end of that section, which is his goal. The player in whose section the ball lands must get it into his opponent's section through one of the openings in the middle board before he can try for the goal. If a ball is knocked outside the box it is brought back to the place from which it started and put into play from there.

Five points constitute a game. A point is scored each time the ball goes through a goal. It is considered through if it has gone far enough to clear the inside edge of the box.

Horseshoe Pitching

The game of horseshoe pitching is widely known and very generally enjoyed. The stakes over which the horseshoes are to be pitched should be 8 inches above the ground. The regulation distance apart is 40 feet, but for young players this may be reduced to 30 feet or even less. Two or four players may take part. If there are four, they play in two teams, with teammates standing at opposite stakes. Each player (or each team) has two horseshoes, and they take turns pitching them.

The game consists of 50 points. If a player rings the stake with one of his horseshoes, he scores 3 points. If both of his horseshoes ring it, he scores 6 points. Points are awarded also for putting horseshoes near the stake, the nearest one scoring 1 point. If both the nearest ones belong to one player, he scores 2 points. A combination of one "ringer" and the nearest horseshoe scores 4 points. Only one player scores in a turn; if both make "ringers," each cancels the other. If the horseshoes of opponents are equidistant from the stake, no points are awarded for either of them. First play in the next turn is given to the member of the winning team at the opposite stake.

Horseshoes and stakes made especially for the game may be purchased. A copy of the official rules is usually packed with each pair of such horseshoes.

Barrel Hoop Quoits

A quoit game similar to that in which horseshoes are used may be played with barrel hoops. The stakes over which the hoops are to be tossed should be about 2 feet above the ground and 15 feet apart. One point is awarded each time the hoop rings the stake.

Clock Golf

The game of clock golf is played with a ball in a circle 15 to 40 feet in diameter, numbered around its circumference like a clock face. A putting hole 4 inches in diameter and 4 inches deep is placed anywhere within this circle Instead of golf sticks, tree branches that have knots at suitable angles may be used. The players one after the other putt from each of the figures on the circle. The object is to "hole out" in the smallest number of strokes.

Obstacle Golf

Obstacle golf courses can be made by the use of tin cans, bent-tin tunnels, mounds, and small trenches. The advantage of this game is that it can be played in a small space.

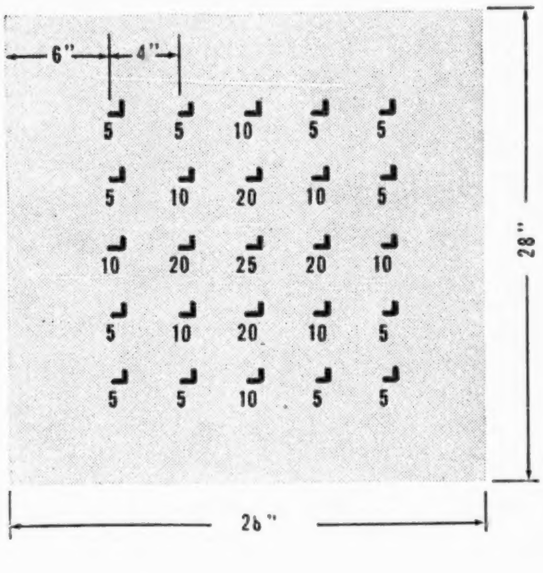
If a large lawn is available, many other kinds of competitive games with golf balls and clubs can be worked out. A series of tin cans about 4 inches in diameter can be sunk to form the putting green. Sand greens which the wind and rain cannot easily carry away can be made by mixing the sand for a thin top layer with oil drained from the crankcase of an automobile.

Miss the Bell

A bell is suspended in a hoop about 8 inches in diameter, and a small ball is given to the players. They take turns tossing the ball, trying to send it through the hoop without causing the bell to ring. One point is scored each time the ball goes through, and three points are scored if the bell does not ring.

Jar Ring Toss

A board about 28 inches square is prepared by driving 23 nails 3 inches long partly into it at an angle, or by screwing into it little right-angle hooks like those used to hold curtain rods. Each hook is given a value, as is shown in the accompanying illustration. Figures can be cut from a calendar and pasted on. The board may be hung against the wall or set on a table. Its center should be about shoulder high. The players stand 10 feet from the board. Each is given 12 rubber jar rings, which he tries to toss so that they will hang on the nails or hooks having the highest numbers. The players throw three times in a play and rotate four times. It is well to mark the rings with crayon or paint so that each person may identify his own in counting the final score.



Croquet

The regulation croquet court is 30 feet by 60 feet, but the game can be adapted to the available space. Either a grass or a dirt court may be used. The game is played by two to eight players. Croquet sets may be secured at reasonable prices in toy and sport shops; a set of rules comes with the equipment. Mallets may be improvised from old stair rails or other lumber, wickets from heavy wire; and old baseballs or other hard balls may be used.

Croquet Ball Bowling

Blocks of wood or tin cans may be set up for tenpins, and croquet balls may be used for bowling. A smooth floor or a smooth, level piece of ground is needed. One point is scored for every tenpin that falls, and 15 points are scored if all fall at one shot.

Marble Bowling

Ten nails about an inch long are arranged like tenpins, a full inch apart, on a table at least 4 feet long. Three marbles are given to each player. In bowling with these the players must have their knuckles on a line 3 feet away from the nearest row of nails. The distance may be made greater or less according to the skill of the players. One point is scored for every nail knocked over, and 15 points are scored if all fall at one shot.

Button Snap

Lanes about a foot wide are marked along the floor, and each player is supplied with two buttons. One he places on the starting line. With the other he snaps the first one down his lane to the goal as soon as the signal is given. Snapping consists in pressing the edge of one button with the other in such a way that the under one flies ahead. If a button leaves its lane it must be put back at the line and start again. Obstacles over which the buttons must go add interest to the game. The player who first drives his button to the goal wins the game.

GAMES FOR SMALL SPACES

For home play and for meetings in small assembly rooms it is essential to have games that do not require much moving around and that can be played satisfactorily in limited space. In the following sections active games of this type are described first, then quiet games, then mystery and table games.

Active Games

Both line and group games are given in the following sections. The line games usually require less space than those of other types. A number of relay races are adaptable to small spaces, such as bundle relay, blackboard relay, necktie relay, and peanut pass. (See p. 36.)

Hunter, Fox, and Gun

Two lines of players stand on opposite sides of the room facing each other. The head player of each line decides whether the line shall represent hunters, foxes, or guns. Then each runs down his line whispering to the players what they are to be. They remain at the foot of the lines so that each line may have a new head for the next game. When the leader counts 1, 2, 3, each line walks forward three steps, falls into position, and makes the noise of the object it is representing. For example, if a line is hunters, upon the signal each player stands with hands on hips and says "Oh!" If the line represents guns, the players stand as though shooting a gun and say "Bang!" If the players are foxes they put their thumbs in their ears, wave their fingers at the other lines, and cry "Yip, yip, yip!" Points are scored on the following basis: Foxes defeat hunters, hunters defeat guns, guns defeat foxes. For example, if one team has chosen to represent foxes and the opposing team represents guns, the foxes lose the point. If both teams represent the same thing, neither one scores. Ten points constitute a game, or five points may be enough if there are many ties.

Electric Shock

The players in each team stand side by side with hands joined, one team facing another. When the whistle blows, the first player presses the hand of the second, the second then presses that of the third, and so on down the line. As soon as the last player in a team has been reached, he holds his hand over his head. This may also be played by passing a light pat on the shoulder down the line.

Alphabet Race

The players are divided into two teams, or more teams if more than 52 persons are to play. Each player is given a large card bearing a letter of the alphabet. When the leader announces a word the players holding the letters in that word hurry to the baseline that has been marked about 10 feet away, those of each team trying to arrange themselves in proper order before their opponents can do so. A double letter is expressed by shaking the card from side to side. The leader should have ready a list of words that do not use the same letter more than once except when it is doubled. The sets of cards must of course be in duplicate.

The following words, containing the letters A, B, C, D, E, F, are suitable for use with teams containing six players each:

Cab
Bed
Add
Fade
Ace
Dab
Beef
Abed
Bee
Cad
Bead
Face
Ebb
Bad
Cafe
Feed
Fee
Deaf
Faced
Abe

For teams of nine players the following words are suitable, with sets of cards bearing the letters A, B, C, D, E, F, G, H, I:

Fig
Die
Beg
Dig
Cage
Gibe
Dice
Hide
Head
Deaf
Each
Aged
Chief
Abide
Beach
Faced
Chafed
Fagged
Caddie
Chide

For teams of 12 players these words may be used, with cards bearing the letters A to L:

Acid
Hike
Clad
Cake
Baked
Filed
Black
Child
Glide
Fleck
Blade
Lack
Bleach
Jacked
Fickle
Jailed
Failed
Jiggle
Gabble
Fiddle

For teams of 15 players the following words may be used, with sets of cards bearing the letters A to O:

Bold
Mail
Bean
Gone
Cabin
Dance
Clock
Blame
Nailed
Nimble
Moaned
Famine
Jammed
Flinch
Killed
Docile
Holding
Lambkin
Loading
Gladden

For the following words the sets of cards must include all the letters of the alphabet:

Foxy
Zebra
Juicy
Puzzle
Family
Urgent
Social
Horizon
Quickly
Womanly
Nervous
Children
Lockstep
Scrapped
Education
Quavering
Shocked
Paintbrush

Alphabet Scramble

The players stand in relay formation. A complete set of alphabet cards is laid on a chair about 10 feet away from each team. A baseline is drawn about the same distance back of the row of chairs. When the leader announces a word the first few players in each team—as many as there are letters in the word—hurry forward to the chairs, select the needed letters, carry them on to the baseline, and stand there holding them up, arranging themselves in the proper order as rapidly as possible. The team finishing its word first is the winner. Then these players go back promptly to their own lines, taking their places at the rear so that the next players may take the next word announced.

Fan Race

A baseline is drawn about 30 feet from two goal posts—which can be two books or other objects laid on the floor 2 or 3 feet apart. The players stand back of this baseline. A piece of tissue paper 4 inches square and a fan are handed to the first person in each team or group. When the whistle blows, each first player lays his paper on the baseline and fans it along the floor, trying to drive it between the goal posts and then back to the baseline. He may fan an opponent's paper out of the way. As soon as he has driven his paper between the posts and back, he hands the fan to the next player of his group or team, who then takes his turn. So the game continues, and the side whose last player first drives his tissue paper between the goal posts and back is the winner. Not more than four players should be on a team, if this is played as a team game or a relay race. Frequently it is more successful as an individual race, as the period of waiting is shortest in this way. Pingpong balls may be used instead of the tissue paper.

Slide Right

All the players except one are seated in a close circle which contains one extra chair. The extra player, who is "It," takes his place in the center, then he tries to seat himself in the vacant chair that is continually being taken by the person next to it. He calls

"Slide right" or "Slide left" and thus controls the direction of the group's motion. When he calls "Slide right," the person who finds that the chair on his right is vacant must slide into it. As soon as "Slide left" is called, each player is responsible for the chair on his left. When "It" gets a chair, the person who should have taken this chair must go into the center as "It."

Air, Water, Fire

All the players except one sit in a circle. The extra player stands inside the circle and throws a small ball or knotted handkerchief at someone and at the same time calls "Air," "Water," or "Fire," then quickly counts to 10. The player at whom this was thrown must mention an animal living in the element named; or, if "Fire" is called, he must remain silent. If he fails to answer correctly before 10 is counted, or if he mentions an animal that another player has already named, he must change places with the thrower.

Quiet Games

Quiet games help to fill in the empty minutes at picnics, meetings, and other gatherings when a small group is standing about. They are especially useful in camp during the middle of the day. Often the family will enjoy playing them in the evening.

Right and Left Spelling

The players stand in line as for a spelling match, or they may be seated and spell around the circle. Those who miss drop out. The leader announces that the letters A and T must not be said aloud but that A is to be indicated by raising the right hand and T by raising the left. For example, the word "cat" would be spelled thus: C pronounced, right hand raised, left hand raised. In giving out the words for spelling the leader selects those containing as many A's and T's as possible (as art, fat, tat, that, tart, battle, trait, attic, matter, state, plantation, Tampa, Atlanta). With a group of players who have become expert, more complicated systems may be used, as follows: A, raise right hand; E, raise left hand; I, touch the eye; U, point to leader; R, whistle; S, shake the head.

Ghosts

The object of the game of ghosts is to add a letter to the word that is being spelled but to avoid finishing a word. Anyone who finishes a word becomes a third of a ghost, and when he is three-thirds he must drop out. The first player says any letter of the alphabet. The second adds another letter that can be used in spelling some word but that will not finish a word. Thus if the first player said B and the second—thinking of "best"—adds E, he becomes a third of a ghost because "be" is a word of itself. When a word is finished the next player starts another. At any time a player may challenge another concerning the word he is spelling. If the player who is challenged is not spelling a word that he has actually in mind, he becomes a third of a ghost. If he can cite a word, the player who challenged him becomes a third of a ghost.

What Am I?

A player leaves the room, and the group decides what animal he shall represent. The player is recalled and tries to discover what he represents by asking questions about himself that may be answered by "Yes" or "No." For instance, he may ask, "Do I pull wagons?" "Do I eat grass?" "Do I have long, floppy ears?" When he has identified himself, the person whose answer helped him make the discovery leaves the group next.

Dumb Crambo

The players divide into two groups. One group goes out of the room, and the other chooses some verb. The outside group is told a word that rhymes with the chosen verb. These players consult together and decide on the verb they think was chosen. Then they return to the room and, without speaking, act the word. If they have guessed right, the players of the inside group clap hands, but if the action is wrong they merely shake their heads. The acting group goes out of the room again and decides on another word that rhymes with the one given. This group continues to return and act verbs until it has guessed the right one. For example, the verb "eat" may be chosen, and the outside group is told that the word rhymes with "heat." Deciding that perhaps the chosen word is "beat," the group pantomimes this. As it is found to be incorrect, "meet" is tried, but again without success. At last "eat" is tried and this is rewarded with handclapping. For repetition of the game the groups change places.

How, When, and Where?

A player leaves the room while the group selects a word; for example, "trip." The player returns and asks each person the three questions, "How do you like it?" "When do you like it?" and "Where do you like it?" The answers might be, "Long drawn out," to the first; "In the fall," to the second; "In the hills," to the third. The player whose answer reveals the chosen word is the next to leave the room.

If the members of the group are old enough to enjoy it, words having the same sound but different meanings (as "bear," "bare") may be used.

Shopping

A player who is the shopper walks around, stops before one of the group, and says, "I'm going to Denver. What can I buy?" He then counts to 10. Before he finishes counting, the player before whom he is standing must name three objects that begin with "D" (as "dishes," "dog," "doughnuts"). If he fails, he must take the place of the shopper. Any city may be named. The things to be bought must always begin with that city's initial.

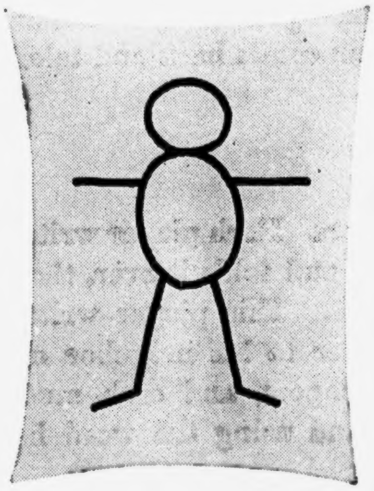
Snip

A player points at one of the group, then pronounces and spells a word, as "Dog, D O G." Then he immediately counts to 12 and says "Snip!" Before he reaches 12 the person to whom he points must name three objects, the first beginning with D, the second with O, and the third with G. If he does not finish in time, he must become "It."

Words of more than three letters can be used after a little practice in the game.

Vanishing

For each letter in a proverb the leader makes a cross on the blackboard or on the ground. "A stitch in time saves nine" would look like this: X XXXXXX XX XXXX XXXXX XXXX. Each player draws in front of himself a little outline figure of a man like the accompanying illustration. The first player then says any letter of the alphabet. If he has chosen I, the leader writes this letter under the third X in the second word of the example given, under the first X in the third word, and under the second in the fourth and sixth words. That player is safe for this round. The second player then announces a letter. If he happens to choose one that does not appear in the proverb, the leader tells him



to erase the head of his man. If when his turn comes again he is so unfortunate as to select another letter that cannot be used, he must erase the body. The third and fourth losses remove the man's legs, the fifth and sixth remove his arms. The player who first guesses what the proverb is wins 5 points and also the privilege of selecting and writing the next proverb. The game continues and the outline figures diminish until one is completely erased. Ten points are then charged against the loser, and each player draws a new man for the next proverb. This game should not be played by a group of more than five or six persons.

This Is My Nose

The leader or the person who is "It" stands before a player, points to some part of his body, and calls it by the name of some other part. The player addressed must point to the part of his own body mentioned by the leader, but he must call it the part to which the leader pointed. For instance, the leader may say, pointing to his foot, "This is my head." He then counts 10. If the player to whom he is speaking does not point to his head and say, "This is my foot," before 10 is counted, he becomes "It."

White Men and Indians

Six objects, three each of two different kinds, as three small sticks and three pebbles, are placed in a row on one side of a line. The sticks are called Indians, the stones white men. The object of the game is to transfer these six to the opposite side of the line, which represents a river. Any two may go across at a time, but one must come back to bring the canoe to the others, and there must never be more Indians than white men left together. The solution is as follows: Two Indians go over; one comes back and takes another Indian over; one Indian comes back. Two white men go over; a white man and an Indian come back. Two white men go over; one Indian comes back. Two Indians go over; one Indian comes back and takes the remaining Indian over.

Rhymed Answers

Pencils and papers are given to the players. Each player writes a question of any kind at the top of his paper and folds it over, then passes the paper to his neighbor on the right. This player writes any word below the fold and passes the paper to his neighbor on the right. All the players then open the papers, and each must write a brief poem answering the question and using the word he finds on the paper he holds.

Teakettle

A player leaves the room. The remaining group decides on some homonym; that is, a word that sounds like some other word or words but differs in meaning, such as rain (reign, rein). When the player who was out comes in, each person in the group uses "teakettle" in a sentence in place of the selected word. One may say "I grabbed the teakettle" (rein); another "Did you go through the teakettle?" (rain); another, "His was a very short teakettle" (reign). The player whose sentence reveals any one of these words so that it is guessed must leave the room for the next game. Other examples of such words are raise, rays, raze; pole, poll; tail, tale, tael; bare, bear; rose, rows; pier, peer.

My Father's a Merchant

In this game the players try to guess what it is that makes the statements true or fale. The leader begins by turning to his right hand neighbor and saying, "My father's a merchant." The neighbor inquires, "What does he sell?" The leader may reply, "Woolen goods." He must be careful to be touching something woolen as he speaks. The person addressed then repeats these statements to his next neighbor. If he has noticed the leader's procedure he also will touch whatever he says his father sells. If he has failed to observe it—and probably he will—the leader may laughingly say, "Oh, no, he doesn't," or "That isn't true."

As the players in turn make their statements, the leader remarks whether they are right or not until the group have guessed what the trick is.

Imaginary I Spy

A player thinks of an object in some special location; for instance the ball on the school flagpole. The others in the group try to find it by asking questions that may be answered by "Yes" or "No."

Sometimes it is better to have two children agree on the same object and answer the questions together.

The Moon Is Round

The players sit in a circle. The leader stoops and with his left hand outlines a face on the ground, saying, "The moon is round; it has two eyes, a nose, and a mouth." The others must stoop and do likewise. If they do not use their left hands they have failed to do it properly because their imitation of the leader was not exact. Clearing the throat before starting, putting one hand on the hip, standing with a knee bent, and outlining one's own face with the left hand are variations the leader may use.

Two Little Blackbirds

The leader fastens a tiny piece of gummed paper on the nail of each of his middle fingers. He extends these fingers on his knee and recites the following, accompanying the words with the gestures indicated:

> **Two little blackbirds sitting on a hill,**
> **One named Jack (lifting right finger),**
> **One named Jill (lifting left finger).**
> **Fly away, Jack (quickly throw right hand to shoulder, bringing it down with the index instead of middle finger extended),**
>
> **Fly away, Jill (does same with left hand);**
> **Come back, Jack (repeats with right hand but extends middle instead of index finger),**
> **Come back, Jill (same with left hand).**

Gossip

The players sit in a circle, and the leader whispers a brief sentence to his neighbor on the right, who passes it on to his right hand neighbor until it has gone around the circle to the leader again. The leader then says it aloud and gives the original sentence.

Mystery Games

Mystery games usually depend upon two players, the leader and a partner who knows the secret. If the game is explained after it has been played for a while, it is of no more use in that group. If, on the other hand, a player is tested when he thinks he understands the secret and is pledged to secrecy if he has discovered it, these games may be used over and over again.

Two-Part Cities

Two players agree that the second city named after a city with a two-part name, such as Los Angeles or Baton Rouge, will be the city chosen by the group. One of these players leaves the room and the group selects a city; for example, "Baltimore." Then the player returns. His partner says, "Is it Boston?" The answer is

"No." "Is it Sioux City?" "No." "Is it Philadelphia?" "No." "Is it Baltimore?" "Yes," for that was named second after Sioux City, the two-part city.

Thumb Choice

A player goes out of the room and the group selects one of three objects that were placed on the floor. When he returns he may pretend to make the right choice among these objects by studying them profoundly, making passes over them, or otherwise distracting the players' attention. In reality he has been observing his partner, who has indicated the position of the object chosen by crossing his right thumb over his left thumb to indicate the first one, crossing his left thumb over the right one to indicate the third, and placing his thumbs side by side to indicate the center object.

Mind Reading

Pencils and slips of paper are distributed. The player who proposes to be mind reader asks that each member of the group write a word and fold the paper in some definite way so that all are alike. A partner who is not known to the group collects them, taking care to pass in his own paper at the bottom of the pile. The mind reader presses the top paper to his forehead and says a word as though he has read it mentally. The partner promptly claims it as his own. The mine reader then unfolds the top paper as though for verification but really to discover the word to give next. Picking up the second paper he presses it to his forehead, says the word that was written on the first paper, and looks about for its claimant. Thus the reading proceeds until all the papers have been read.

Temple Reading

A player leaves the room while the group selects a number. When he returns he lays his hands over the temples of each of the players, stopping at each as if to meditate. When he does this with his partner, the partner secretly tells him the number selected by closing his jaws and relaxing them, thus making the muscles in his temples move a certain number of times. He must be careful not to move his mouth and cheeks, because his method of conveying the information might then be observed.

Touch Reading

A player announces that if the group will follow a certain procedure he can read names, with addresses and telephone numbers, by touching the outside of the telephone directory. He requests that some member of the group write down any number of two to four digits, add two zeros to it, subtract the original number, and state the result. Next he asks that the telephone directory be brought. He lays his hand on it a moment and pretends to meditate. Then he recites slowly a name, address, and telephone number, saying these will be found on the page indicated by that total. If the total is 18, he directs, "Look in the eighth line of the first column." If the total is 27, he says, "Look on page 27, second column, seventh line." If the total is 36, he says, "Look on page 36, third column, sixth line."

The game is based on the fact that when any number is subtracted from itself multiplied by 100 the remainder will be a figure whose digits total to 9 or a multiple of 9. Therefore the player needs to memorize beforehand only three names with addresses and numbers—one on page 18 of the directory, one on page 27, and one on page 36, in the lines and columns indicated by the digits of these three numbers.

Four Choice

A player offers to guess which of four objects placed in a row has been chosen by the group. He leaves the room or hides his eyes while the group selects one of the objects. Then his partner asks him questions which are so worded as to indicate the right answer. The number of letters in the first word of the question tells the position of the chosen object, a word of four letters meaning the fourth object, one of three meaning the third, and so on. For example, the partner may indicate the first object by saying, "I now ask you to make a choice." To indicate the second he says, "Is it this one?" For the third he says, "How about that?" For the fourth he says, "Will you choose this?" If the partner is pointing at an object not indicated by his question, the player will say that is not the one chosen. Of course the questions should not be stereotyped but should be varied continually.

Nope

Several objects are placed in a row, and a player goes away while the group selects one of them. When he returns his partner points to one that was not selected asking, "Is it this?" The player replies, "Nope." His partner continues to point to the wrong objects until the reply is "No" instead of "Nope." This is a signal that the right object should now be pointed out. Accordingly the partner points to it, asking same question as before, and the player declares it to be the right one. In repetition of this game a variation may be made by reversing the use of "Nope" and "No" so as to baffle any players who may think they have guessed the system.

Legs and No Legs

A player leaves the room and the group selects any object whatever. When he returns his partner asks questions naming various objects until finally he names the one the group has chosen. He indicates which one this is by the type of object he names. If the object selected by the group has legs, the partner will mention in his first question an object that has legs, then none that has legs, until he names the object chosen. If the group decided on something that has no legs the partner will mention first something that has no legs, then only objects that have legs until he names the object the group has chosen.

Watch Tapping

A player states that by referring to a watch or clock he can calculate any number not higher than 12 which the group may select. The face of a watch may be used for this game, or a clock face may be drawn on the ground or on a blackboard. The player leaves the room or hides his eyes while the group chooses the number. Then he tells the group to count his taps, giving his first tap the next number after the one selected, and to stop him at 20 as he will then be pointing at the number which was their selection. He begins tapping slowly on the watch or clock face, apparently testing various numbers but really tapping at random until he has tapped seven times. For the eighth count he points to 12 and goes slowly back around the clock. When he is stopped at the count of 20, he of course will be pointing at the number the group chose.

This may be made more difficult for repeated trials by varying the number combinations.

Table Games

Games that are played at a table make a suitable program for a party, and they also will be found popular with small groups in the home.

For a party the paper and pencils, matches, and other equipment needed should be placed on each table beforehand, together with a copy of the direction card and a copy of the answer card turned face down and labeled, "Solution. Do not turn me!"

As the guests arrive, each is given a tally card bearing a letter and a number. These should have been prepared in sets of four, the first set having two marked A–1 and two marked A–2, the next set having two marked B–1 and two marked B–2, and so on. When the majority of the guests have arrived they are asked to find their partners and go to the tables indicated by the letters on their tally cards. Each table should have a card on it showing its letter. Four players should play at a table.

The hostess should have a whistle or small bell. When all the guests are seated she explains that when the bell rings everyone is to play the game that is on his table. One or two assistants who thoroughly understand the games should be at hand, ready to help in case there are questions. The game is to be played until the bell rings the second time, when scores are to be counted and entered on the tally cards. At the next signal the couples who have even numbers move to the tables with the next lower letter—from table A to table B, for instance, except that the couple at the lowest table goes to table A. The couples with odd numbers move to the next higher table, except that the players at table A go to the table with the lowest number. Thus each couple plays with every other, and everyone has a chance at every game.

The hostess should allow about 7 minutes for a game and about 2 minutes for counting the score; eight tables thus require about an hour and a half to play.

Words and Things

Any word of about six letters is announced or chosen, and each player makes himself a chart by printing the letters of this word in a column down the left side of a sheet of paper, then up the right side in reverse order. For a party program the charts should be prepared in advance.

If the word "parted" is used, for example, the chart will look like this:

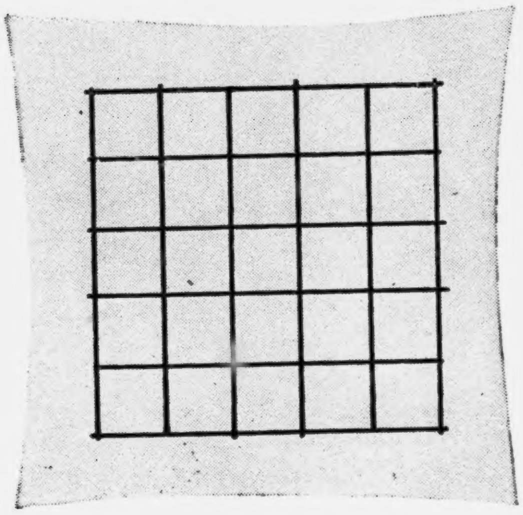
P	**D**
A	**E**
R	**T**
T	**R**
E	**A**
D	**P**

The object of the game is to fill the space in the lines between these letters. The first line requires a word that starts with P and ends with D, as "procrastinated," or "precipitated." The second line requires a word that starts with A and ends with E, as "acquaintance" or "accelerative," and so on. The players should use the longest words they can think of, because the length affects the score.

The person who has been able to fill in the greatest number of letters forming words with the proper beginning and ending is the winner. One point is scored for every letter of the words added.

Stock Exchange

Each player is told to draw himself a chart like that illustrated. For use in a party program the charts should be prepared in advance. The players take turns choosing a letter of the alphabet. As each calls his selection, everyone writes that letter in any one of the squares in his chart. The game continues until 25 letters have been selected. A player may choose a letter that has been given before if he wishes to do so. The object of the game is to put the letters into the places in such a way that they will spell words in both vertical and horizontal rows. A letter may not be changed to another place when it has once been written down. Consequently it will seldom happen that all the letter combinations will form words.



A 5-letter word scores 5 points; a 4-letter word, 3 points; a 3-letter word, 1 point. Proper names and words of less than three letters are not counted, nor words made by extracting several letters from a longer word (as "ear" and "ears" from "hears"). Words may be counted in both horizontal and vertical rows.

Whirr

The players are given paper and pencils and are directed to write all the words they can think of that begin with the letter W and end with the letter R. One point is scored for every two words listed.

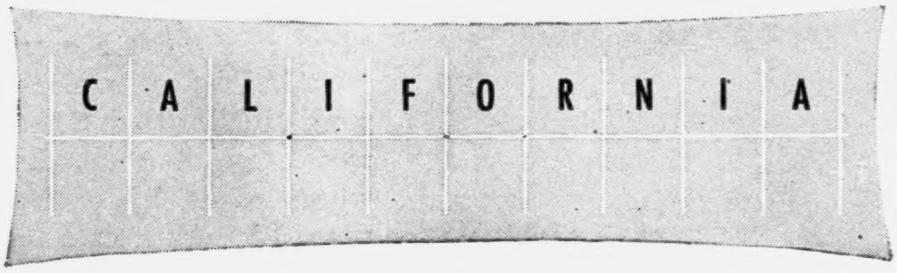
Hearts

Six cubes are prepared by marking on their sides the letters H, E, A, R, T, S. Small blocks such as are sold in toy stores may be used, the letters being painted or carved on the sides. The players take turns in rolling all the cubes at one throw. Each player counts his own throw only and is awarded a point for each word that can be made from the letters that come up. No letter may be used more than once but it is not necessary to use all the letters each time. For example, if H, A, A, S, E, T, come up, 2 points can be scored because the words "as" and "tea" can be made from them. Ten points are scored if "hearts" can be spelled.

The following method of scoring is also satisfactory: H scores 1 point; HE, 2 points; HEA, 3 points; HEAR, 4 points; HEARTS, 10 points.

Spell Out

Four cubes are prepared by putting the first six letters of the alphabet on one, the next six on another, the next six on the third, and the remaining letters (crowding in X and Z) on the fourth. The players are told to prepare charts for themselves by printing a certain long word at the top of the paper in capital letters far apart, drawing a line across under it, and separating the letters by vertical lines, as in the illustration. For a party the charts should be prepared in advance and placed with the cubes on each table. Any long word may be chosen, but all the players use the same word at the same time.



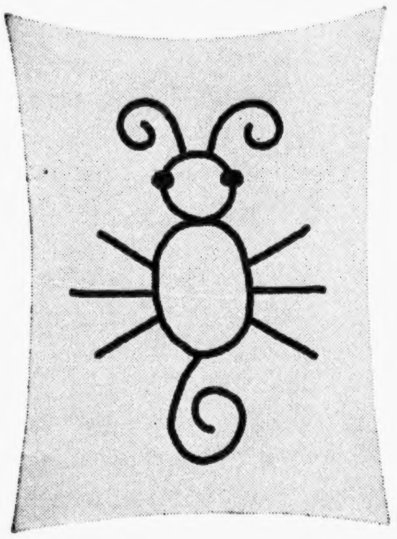
C	A	L	I	F	O	R	N	I	A

The first player rolls the cubes with one throw and writes in the proper spaces on his chart the letters turned up which are in that word. Then the second player takes his turn, and so on. Each player fills in his chart on his own throws only.

The first person who is able to fill all the spaces in his chart wins 25 points. The others score a point for each space filled. New charts may be made with new words and the game repeated. "Congratulations," "Independence," and "Constantinople" are good words if there is plenty of time; if the time is limited, a shorter word should be used.

Humbug

The letters, B, H, E, F, L, T are put on the sides of a cube, and a figure like that in the illustration is shown to the players. Each player has a paper on which to draw his own "Humbug" in accordance with the letters that come up. As soon as B comes up he draws the body; for H he adds the head, for E an eye, for F a feeler, for L a leg, and for T the tail. The drawing cannot be started until the letter B has come up. Thereafter the parts may be added in any order except that neither E nor F can be used until there is a head. The players take turns rolling the cube, and each may continue to roll five times if letters turn up that he can use.

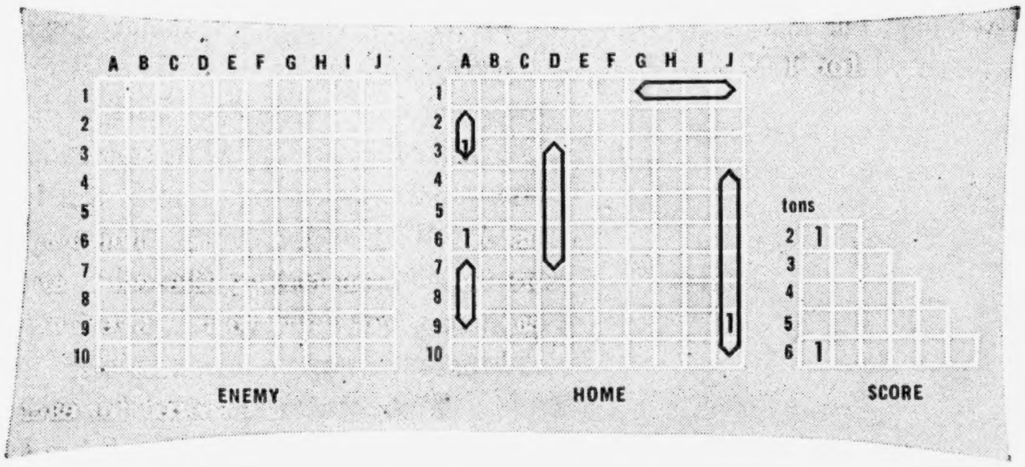


Ten points are scored for each complete figure consisting of head, body, two eyes, two feelers, six legs, and a tail. Nothing is scored for unfinished drawings.

Ships

This game is played by two persons. Each draws on a large sheet of paper a chart for the enemy port, a chart for his home port, and a score chart. Numbers are put at the side and letters at the top as indicated in the diagrams. Each player then draws in his home port a 2-ton, a 3-ton, a 4-ton, a 5-ton, and a 6-ton ship, indicating the weight of each of the 5 by including in it the proper number of squares, horizontally or vertically. (In the illustration these ships are indicated as a player might place them.) Neither player is allowed to see the location of his opponent's ships.

The object of the game is to sink the enemy's fleet. Each player in turn fires three successive "bombs" at the squares he thinks a ship may cover. A shot is fired by naming the letter and number that identify a square. For example, the first player may say, "A–3." Then both players write 1 (for first shot) in the third square of the first column at the left, the attacker putting it in his enemy chart, the other putting it in his home-port chart. The one whose ship has been hit does not give any hint of it, as this would furnish a clue to the location of one of his ships. The first player's next shot may be "A–6," which fails to strike a ship. His third may be "J–9," which lands a bomb successfully. When these three shots have been recorded on both charts, the first player asks, "Did I hit any ships?" The other admits, "You hit my 2-ton ship and my 6-ton ship." The first player writes 1 in his score chart in the first block opposite 2 and in the first block opposite 6; although his opponent has not told in which square the bombs struck, a hint as to the ship's location has



been gained, so that when the first player's turn comes again he can try to place his next series of shots in such a way as to strike those ships once more. Now the other player fires his three bombs, which are recorded by the figure 1 under the same procedure. The next trio of shots by each player is recorded by the figure 2, the next by the figure 3, and so on.

The game is won by the player who first succeeds in sinking all his opponent's ships, a ship being considered sunk when each square it covers has been struck by a bomb.

Professions

The players are given pencils and cards containing a list of professions and names, the names being opposite the wrong professions, as in the following example:

1. Violinist	1. Auguste Rodin
2. Actress	2. Benjamin Franklin
3. Explorer	3. Eugene Ysaye
4. Poet	4. John S. Sargent
5. Inventor	5. Robert E. Peary
6. Scientist	6. Charles W. Eliot
7. Artist	7. Joseph Pulitzer
8. Ambassador	8. Enrico Caruso
9. Sculptor	9. Edward MacDowell
10. Singer	10. Ellen Terry
11. Novelist	11. William Cullen Bryant
12. College president	12. Thomas A. Edison
13. Composer	13. Nathaniel Hawthorne
14. Journalist	14. Louis Pasteur

The players are to renumber the names to correspond with the professions. Other professions may be placed on the card, and other names may be used in accordance with the age and the probable knowledge of the players. The answers will be as follows for the card shown:

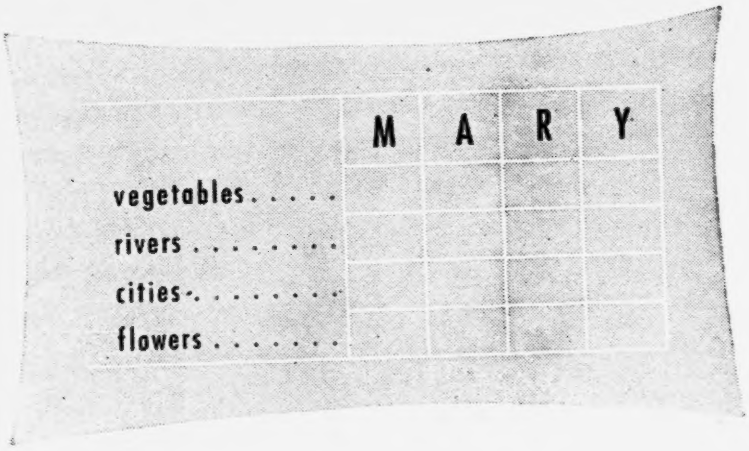
1	3	8	2
2	10	9	1
3	5	10	8
4	11	11	13
5	12	12	6
6	14	13	9
7	4	14	7

Score 1 point for each correct answer and 10 points extra if all are correct.

Many other games of this kind can be arranged. For example, characters in literature, history, or fable may be chosen; or couples may be matched, as Napoleon and Josephine, Lancelot and Elaine. Geographical nouns and the names of places may be used, also.

Guggenheim

Each player draws a chart like that illustrated, or the charts may be prepared in advance. Any name may be used across the top, and a series of four or more nouns is put in the space at the left. The purpose of the game is to fill in the spaces with words that begin with the letter at the top of the column and are in the class of nouns indicated at the left. For example, if MARY is used as in the illustration, the first line might be filled in with the words "Mushroom,



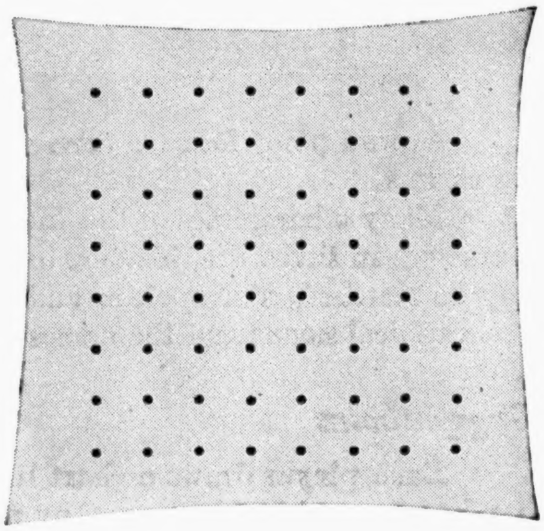
	M	A	R	Y
vegetables.				
rivers				
cities				
flowers				

artichoke, radish, yam," the second with the words "Mississippi, Arno, Red, Yangtse."

Four points are scored for each entry selected by no one else, and one point for each entry used by other players.

Dots and Lines

A square consisting of lines of dots as shown in the illustration is made on one sheet of paper for each two players. For a party program these should be prepared in advance. The players take turns drawing lines horizontally or vertically to connect any two dots. The object of the game is to complete a square and to prevent one's opponent from completing any square. Each time a player succeeds in drawing the fourth line of a square he may put his initials in it.



The person who has finished the most squares wins the game. In a progressive party a player scores 1 point for each completed square and 5 points extra if he is the winner.

When the players are evenly matched, the game is faster if the person who has finished a square, is required to draw another line.

Pye

In a group of numbered sentences given to the players, each sentence has a word obviously wrong. The game consists in rearranging the letters of this word to form another that will fit the meaning of the rest of the sentence. For example, in "The shore pulls heavy loads," the word "shore" should be changed to "horse."

One point is scored for each correct word written opposite the sentence number, and 10 extra points are awarded if all the words are correct. The following sentences may be used, and others are easily added:

1. The sun sires each morning.
2. Honest men will not least.
3. A glass save is often lovely.
4. The odor of snub is delightful.
5. The children blew the shorn all morning.

6. **They rolled down the poles of the hill.**
7. **The homeless is a damon among men.**
8. **The melon has an oily yellow skin.**
9. **The pools rolled far away.**
10. **The words flashed in the sun.**

The solution for these 10 sentences is as follows:

1. **Rises.**
2. **Steal.**
3. **Vase.**
4. **Buns.**
5. **Horns.**
6. **Slope.**
7. **Nomad.**
8. **Lemon.**
9. **Spool.**
10. **Sword.**

Ice

For each of the following words there is a word of the same meaning ending in "ice." The players are to find these words and write them beside the proper numbers.

1. **Public protection**
2. **Spite**
3. **Fine**
4. **Value**
5. **Cut**
6. **Cereal**
7. **Interweave**
8. **Instant**
9. **Countinghouse**
10. **Guidance**
11. **Three times**
12. **Lure**
13. **Two times**
14. **Sap**
15. **Tooth paste**

The solution is as follows:

1. **Police**
2. **Malice**
3. **Nice**
4. **Price**
5. **Slice**
6. **Rice**
7. **Splice**
8. **Trice**
9. **Office**
10. **Advice**
11. **Thrice**
12. **Entice**
13. **Twice**
14. **Juice**
15. **Dentifrice**

Score 1 point for each answer and 10 points if all are correct.

Word Buying

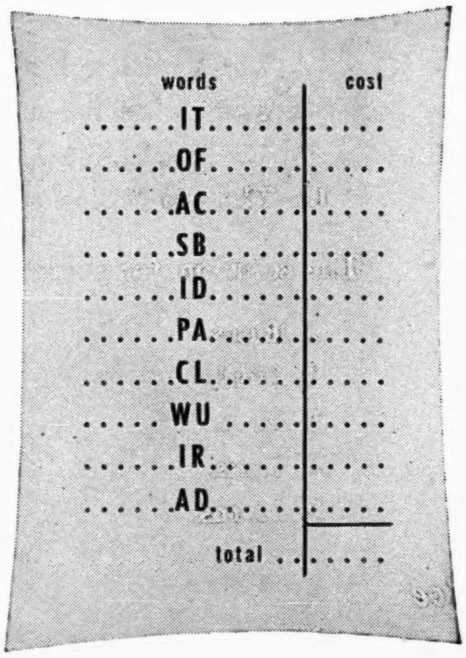
Each player makes himself a chart like that illustrated. The letters may be selected by any system; a simple one is to take any printed page and combine the first letter in the first line with the first in the second, then the third, the fourth, the fifth, the sixth, and so on. For a party program the charts should be prepared in advance.

The object of the game is to add as few letters as possible before or after each pair to make a word. Thus SIT in the first line and

OFF in the second would "cost" 1 point each, whereas HUSBAND in the fourth line would "cost" five points for the five letters added to SB.

If no word can be thought of to build on the letters of any line, the penalty or "cost" for that line is 15 points. No proper names or abbreviations may be used, nor may any letters be inserted between the two that are given on the chart.

The player with the lowest total "cost" wins the game.



words	cost
IT	
OF	
AC	
SB	
ID	
PA	
CL	
WU	
IR	
AD	
total	

Word Puzzle

The players are given three short words and told to rearrange them so as to spell one long word. All the letters must be used and none must be left over. For example, the solution for the words "lace," "pony," and "dice" is "encyclopedia." The solution for "got," "wish," and "Ann" is "Washington." The solution for "tie," "spear," and "don" is "desperation."

Score 10 points for the correct answer.

The reverse of this game is to give the long word from which as many short ones as possible must be made by using all the letters.

Match Removal

Twelve matches are placed in three groups, one group containing five matches in a row, the second containing four, the third containing three. Two players alternate in moving the matches from these groups. All the matches or any number of them may be removed from a group, but matches may not be taken from more than one group at a turn. The purpose of the game is to force one's opponent to take the last match. A point is scored for each game won.

Match One, Two, Three

Sixteen matches are placed in a row. The players may pick up one, two, or three matches at a time, but not more, the purpose being—as in the preceding game of match removal—to force the opponent to take the last match. One point is scored for every game won.

CHALLENGES

Challenges fill in spare minutes at picnics, meetings, and other gatherings, and fit in well in the recreation periods of club meetings. They also are an interesting part of a campfire program.

A challenge may be issued by an individual or by a team. It may be general, or it may be directed toward some particular group. For example, a member of the Grays may challenge any wearer of the Green. When a challenge is accepted, the challenger may put the first test.

If the challenges are part of a series of meetings or campfire programs, a scorekeeper should accumulate the various scores for the teams. Sometimes a champion or two may be discovered, but for the most part an effort should be made to bring in as many different challengers and accepters as possible, rather than to develop champions.

Challenges of two types—physical and mental—are described in the following sections. Physical tests are given very generally and are extremely popular. Fewer tests of mental skill have been found in use, but where they have been introduced they have been well received. Boys and girls who are unwilling to display their lesser physical strength have come forward gladly to do their share mentally for the honor of their group.

Tests of Physical Skill

Buzz

Three players stand side by side with their feet well apart, the inside foot of each end player touching a foot of the player in the middle. The end players put the backs of their outside hands over their ears nearest the middle player. The middle player wears a hat, and he tries to protect it by ducking and dodging without moving his feet. He imitates the buzzing of an insect as he makes false passes at the end players, then slaps one of them on the outturned palm with which he protects his ear. The one who is slapped immediately tries to brush off the middle player's hat. If he succeeds, he becomes the middle man. The challenger agrees that he will stand up through three slaps or that he and a teammate will take three slaps and give three slaps.

Hand Push

Two contestants stand facing each other with their toes touching. They have their palms also touching on a level with their chests. In this position each pushes the other's hands until one is forced to step back. The player who forces his opponent backward is the winner.

Toe Tilt

Two players sit on the floor or ground facing each other with their knees bent, their feet flat on the ground, and their arms clasped around their legs. Under the knees and over the arms of each is thrust a wand or broomstick. At the signal each player tries to lift with his toes the feet of his opponent. The one who succeeds, thus compelling his opponent to lose his balance and roll over on his back, wins the contest.

Rooster Fight

Two players stand in a circle drawn about 6 feet in diameter. Each puts his right hand behind his back, clasps his left foot with it, and then grips his right arm with his left hand behind his back. In this position they hop at each other when a signal is given, and each tries to force the other out of the circle or out of position. As soon as a player lets go of foot or arm or leaves the circle he loses the game.

Instead of holding his left foot each player may fold his arms over his chest, grasp his own elbows, and hop after his opponent. Releasing the elbows, lowering the foot, and leaving the circle are counted against the contestants.

Chicken Fight

Two players stand in a circle drawn about 8 feet in diameter. They stoop and grasp their own ankles. At the signal each tries to push the other from the circle or out of balance. A player loses when he leaves the circle, releases either hand, or touches the ground with any part of his body except his feet.

Bulldog Pull

Two players get on their hands and knees, and a strap is placed around their heads. A line is drawn between them. At the signal each tries to pull the other over the line or to force him to lower his head so that the strap will slip off.

Hand Wrestle

Two players face each other, grasp right hands, and place the outer edges of their right feet together. They brace themselves by putting their left feet back. At the signal each player tries to throw the other out of balance. As soon as either foot is moved, a fall is counted.

Leg Wrestle

Two players lie side by side on their backs with their heads in opposite directions. They hook right elbows. When the referee counts "one" they raise their right legs and touch them together. At count "two" this is repeated. At "three" they hook their right knees and each tries to turn the other over. The player who does a back somersault is the loser.

Finger Bend

Two players stand facing each other. They extend their arms over their heads and clasp each other's hands, interweaving the fingers. At the signal they back apart and bring their hands down. The stronger player will force the other to kneel. The one who has to kneel is the loser.

Stick Pull

Two players sit on the ground, each having the soles of his feet pressed against those of his opponent. They grasp a stick and hold it crosswise above their toes. At the signal each tries to pull the other to a standing position. The player who is pulled up or over or who releases the stick is the loser.

Twist Stick

Two players face each other, extend their arms overhead, and grasp a stick. At the signal they step backward and pull the stick down between them, each trying to retain his own grip and make the stick slip in his opponent's hands. The one who loses control of the stick loses the contest.

Stick Wrestle

Two players grasp a stick with both hands. At the signal each tries to get the stick away from his opponent by any twisting or pulling method. The contest is not ended until one player has gained complete possession of the stick.

Tests of Mental Skill

Dictionary

A player challenges another to say in one minute all the words he can think of that start with a given letter of the alphabet. When time is called, the score is given. The accepter may then select the initial letter his challenger is to use.

This may be made more difficult by giving the letters with which the words are to start and also to end, as in the game of Whirr. (See p. 71.) The challenger and accepter may be allowed to say the words at the same time, in which case two judges and a timekeeper are needed.

Memory Selections

The challenger gives a quotation from some specified field, such as the Bible, poetry, or famous speeches, or he may declare before starting that he will use any and all sources. The accepter must give the source, and then recite the quotation which is his own challenge. The original challenger states the source, and so the game goes on until one player fails to identify the selection of the other.

In an easier form of the game the accepter gives the next line of the challenger's quotation. Thus if the challenger says, "I wandered lonely as a cloud," the accepter must continue, "That floats on high o'er vales and hill."

Authors

A book or poem may be named by the challenger and the author given by the accepter, or the author's name may be given and one of his works required.

Alphabet Speeches

A challenge to an alphabet speech means that the accepter must try to make a more impressive-sounding speech than the challenger, reciting the letters of the alphabet instead of words and saying them with great feeling.

Chain Spelling

A team of four or more may challenge another team to spell words that start with the last letter in words to be specified. Each word must be started before the player preceding the speller can count 10. The challengers may select cities, girls' names, or any class of words agreed upon. The game might go like this if cities were chosen:

First player of challenging team: DETROIT, D E T R O I T, 1, 2, 3, etc.

First player of accepting team: TORONTO, T O R O N T O, 1, 2, 3, etc.

Second player of challenging team: ORLANDO, O R L A N D O, 1, 2, 3, etc.

When a player fails to think of a word before 10 is counted he drops out, and the last speller selects another city to give to the next member of the opposing team. The game may be played until one player is left; if the teams are large it may be played once through, the team with most members standing at the close being declared the winner.

Musical Memories

The challenger may hum a line or two of a song for the accepter to guess, or he may clap the time of a song. It is well to limit the field to old songs, popular songs, or well known hymns.

Rhyme Before Ten

The challenger gives a line to which the accepter must add a rhyming line before the challenger counts to 10. For example, if the challenger should say, "There's pudding for dinner," the accepter might reply, "That chef is a sinner!" At first it is well to count very slowly and not to be too critical in judging this game. As the players become skilled the score may be refused unless true rhyme and fairly good rhythm are offered.

Wrong Capitals

The challenger names a state capital, placing it in the wrong state. The accepter must place it correctly before he takes his turn. For example, the challenger may say, "Montpelier is the capital of Kentucky." The accepter replies, "Wrong! Montpelier is the capital of Vermont. Sacramento is the capital of Illinois." The challenger must then locate Sacramento correctly, and so the game goes on. One of the players may occasionally trip the other by placing the capital in the right state, in which case he scores a point if his opponent starts to correct his statement.

Mixed Dates

The first player mentions a well known event but gives with it the date of some other event. The accepter must correct the date before he offers his own challenge. For example, the first player may say, "Columbus discovered America in 1492. Shakespeare died in 1812." Neither player may name an event for which he cannot himself give the date. One may trip the other occasionally by giving the right date instead of a wrong one for the event he names.

"U Auto Know" and Other Riddle Contests

Riddles make good challenge material. There should be no one challenger or accepter, but any player who gives a riddle that is not guessed may score a point for his side or team, and the player who guesses a riddle scores a point. Individual players or the whole group may offer solutions.

A popular class of riddles may be announced as "U Auto Know," this title furnishing the hint for the answers, all of which are names of automobiles. The phrases in the following list suggest various automobiles, some being suitable for repeated challenges because they describe more than one kind of automobile:

A man's nickname plus to vend	(Edsel)
Ancient, plus able to move	(Oldsmobile)
To boil, plus a letter of the alphabet, plus an occupation	(Studebaker)
An Indian chief	(Pontiac)
A crossing	(Ford)
A famous rock	(Plymouth)
An explorer	(Chevrolet)
A president	(Lincoln)
To avoid	(Dodge)
Found on the golf course, plus to be without	(Cadillac)
A Roman god	(Mercury)

To weep, plus to blur or slip over	(Chrysler)
An incline, plus a male	(Hillman)
A big cat	(Jaguar)
German for people, plus a means of transportation	(Volkswagen)

Another popular guessing game consists in giving advertising slogans. The challenger recites the phrase or question that has become familiar through widespread use in advertising, and the accepter or the opposing team or group names the article meant.

In still another type of riddle the name of a famous character may be the answer required. The challenger mentions something that will bring to mind a noted person or familiar mythological character. For example, "Give me liberty or give me death" would be answered "Patrick Henry." "A glass slipper" would be answered "Cinderella."

YOUTH FITNESS

It is highly important that American youth be given every opportunity to develop all around fitness. The recreation leader may not be called on to teach physical education, but the objectives of total fitness are well adapted to recreation objectives. They include:

1. **Physical efficiency**—endurance, strength, agility, coordination.
2. **Skills and understanding**—safe, healthful living habits; recreation activities with peers and families.
3. **Interests in activities**—release tension, provide creative outlets, build health and strength, develop character and sportsmanship.

Recreation programs, if well planned, usually include objectives 2 and 3. The leader, however, should keep objective 1 in mind also. Many games, for example, can be made a bit more strenuous, or involve some special type of exercise like bending, jumping or hopping. This is particularly true of relays, and of games like follow-the-leader and Simon says, in which the group must do everything the leader does. Adding extra activities to such games can increase their fitness potential. At the same time, such additions give new challenge and enjoyment to the group.

Many games can also become useful in developing physical fitness by working for precision after the group has learned the fundamentals. For example, take the simple game of frog race.

FROG RACE. The group lines up, each about 4 feet apart. The goal line is around 60 feet away. They race to it by jumping

first to the right

then to the left

then straight forward

The first to reach the goal line wins.

After playing it as a race, play for precision. Everyone tries to jump at exactly the same time, and the same distance. Use a marching record. Many races and relays are made more interesting by adding precision to them.

Leaders should encourage activities that involve exercise, not only for youngsters but also for adults. Horseshoe tournaments, miniature and clock golf, tennis, swimming, horseback riding, hiking clubs, family camping, making and racing one's own boats, bird walks, bicycle trips, are only a few of the many activities that are not only good socializers, but which also require active use of the body in the out of doors.

In other words, a good recreation leader chooses games with a purpose in mind. If a youngster doesn't know how to run properly, the leader can show him how, and then use simple running games to make it fun. The same holds true for body coordination, bending, jumping, skipping, hopping and the like. To the participants they are games played for fun. To the leader, they are not only fun, but are also helping to increase physical fitness.

A great many games in the game sections of this book can be adapted to make them a bit more of a physical challenge, or to teach a special physical skill without losing any of the fun element. The recreation leader should be alert to such possibilities, keeping in mind, of course, the possible effects on individual members of a group, if the level of play involves over-exertion or undue physical strain.

DANCES AND THEIR MANAGEMENT

Dances range from the simple, informal home variety to large, more formal, community-wide ones. Many clubs and organizations conduct at least one a year for their members and friends. Schools, too, conduct dances; in some cases just the one junior-senior high school dance, and in other cases more frequent dances for youngsters from junior high-school-age up. Many churches, too, provide facilities for social dancing under good auspices.

Whether large or small, formal or informal, one of the major problems of conducting a dance is the dancing area. This area, whether it is in a home, school, town hall, or recreation building, should be clean, well lighted, properly heated and adequately ventilated. In addition, facilities should include enough comfortable seats, separate cloak rooms, accessible drinking water, separate lavatories.

The room should be cheerful and decorated in good taste, so as to give a festive look. As a guide to size, a room 40′ x 50′ will hold 50 couples comfortably.

Community or Public Dances

No big event runs itself. It must be planned, preferably by committees. The following are points, or problems, to be worked out before any dance, except a private one at home, is given.

1. Set up some method of admittance, so as to avoid "gate-crashers." It may be by ticket, registration, membership card, or other method, but such a control is important.

2. Decide on admission fees, if any. If a fee *is* charged, tickets can be printed, or the fee paid at the door. Check on the Federal entertainment tax, and keep the necessary records.

3. Arrange for the orchestra. Determine the price, the hours for beginning and end of dance, and frequency of rest periods for the musicians.

4. Arrange for checkroom attendants, janitors, ticket sellers or takers, concessions (if any).

5. Set up rules and post them, such as:
   - Nobody admitted under a certain age limit.
   - No drinking.
   - No passout checks.
   - No smoking except in designated areas.

6. Check on *safety*. All decorations must be fireproof. Make sure of emergency exits. Find out and observe all local fire regulations.

7. Plan any program features. Don't use game or musical mixers, but do include some elimination and tag dances. Save game and musical mixers for parties and socials.

After the dance, there are still things to do:

- Pay the orchestra.
- Pay any other bills.
- See that the hall is cleaned and set in order.
- Hold a meeting of all committees to talk over the dance so that the next one will be even better.

Small Group Dances

If the dance is for teenagers, work with them in setting up their own rules and regulations. Work with them, too, in working out their own program through committees:

Decorations	**Tickets**	**Facilities**
Refreshments	**Music**	**Clean-up**
Program	**Rules**	**Finance**

Use guest cards or invitations. Choose chaperones with care, including men as well as women. Observe all fire regulations. Make sure decorations are flameproof, and that emergency exits are available and marked.

Mixers, Elimination and Tag Dances

These types of novelty and mixer events are more suitable for dances than game and musical mixers. Use even these, however, with discretion. A dance that is going well needs fewer than the dance that is hard to get started.

In elimination dances, some method is used to gradually remove dance couples from the floor. Their element of suspense makes them fun.

Tag, or robber dances, allow a person to cut in and take a partner away from someone. They are very good for groups where there are extra boys or girls, and they add a touch of humor and excitement.

Blind Date

The boys line up on one side of the room, the girls on the opposite side. Both lines turn their backs to each other. When music begins, each player backs up until he bumps into someone in the opposite line. This is his partner for the next dance. Caution: Tell the boys to back *slowly*. They are usually in such a hurry to get their partners first, they move back much too quickly and *bang* into someone. Also tell them not to *look*—just back straight.

Multiplication Dance

Definitely a good mixer to get the dance started. Select one couple to start dancing. After only a few steps, the music stops, the couple separates, the boy and girl choose new partners. The two couples dance a few steps until the music stops, separate, and all four people choose new partners; and so on until all available couples are dancing.

Paul Jones

Girls form a circle inside the boys' circle. Girls move clockwise, boys counterclockwise, to the music. When the music stops, the girl and boy facing each other become partners. When the music starts, they dance together until it stops again, then fall back into the circle formation. Keep the dance periods fairly short, so as to change partners frequently.

Robber Dances

These are mostly variations of the "broomstick" or "lemon" dance, in which anyone without a partner dances with a broom or carries a lemon until he finds a partner, or "tags" one from another dancer. Use such props as:

MEXICAN HAT—for a south-of-the-border theme dance. The boys without a partner are given Mexican sombreros. When they "tag" a partner, the boy who loses his partner gets the hat to wear.

WITCH OR COMIC MASK—for Halloween dance.

RAG DOLL—for kiddie dance.

SANTA CLAUS—for Christmas dance.

CHERRY TREE—for Washington's birthday.

HIGH SCHOOL PENNANT—for football dance.

GARDEN IMPLEMENT—for spring party.

BROOM HORSES—for Western party.

CORNSTALK—for barn dance.

A HIGH SILK HAT—for a formal dance.

Keep the taggers moving. Provide for both girls and boys, so that *everyone* without a partner can cut in.

Deer Hunting

A pile of small paper bags is placed on a table at the front of the room. Several of the extra girls who do not have a partner start the game. At the call "All hunters stalk your deer," the girls who have a paper bag blow it up, go to a boy of their choice and pop it on his back. The girl with whom he is dancing must give him up to the hunter. She then goes to the table and gets a bag and goes stalking her deer. The bag must pop. If it merely squashes, she has made a poor shot and must blow it up again. The deer who was shot puts the bag in his pocket so the floor will not be covered with them.

Balloon Bust

Give each boy an inflated balloon with string attached to tie to his partner's ankle. Balloon should float out at least 2 feet from ankle (watch those nylons!). Music starts and couples try to break each other's balloons and protect their own. As balloons are "busted," couples must leave the floor. Last couple remaining on the floor with balloon intact should receive some small prize. If you think this game will be too rough on the girls' ankles, the balloons may be tied around wrists or carried in hands.

Heads Together

Each couple is given a potato (orange, etc.). They must place this between their foreheads, put their hands behind their backs and dance. As soon as the potato falls, that couple must leave the floor. If the potatoes are not falling quickly enough, a change of rhythm may help. (Rhumbas or polkas usually cause most to leave the floor. Waltzes are usually comical to watch because the dancers are trying so hard to be graceful and at the same time trying to keep from dropping the potato.)

Tin Pan Alley

Give each couple a card bearing the name of a popular song and give a list of the songs to the orchestra. As the songs are played, the couples leave the dance floor until only one couple remains. For a large dance the same songs may be given to several couples.

INFORMAL DRAMA ACTIVITIES

It is not possible, in this book, to give instructions or suggestions for the formal staging and production of plays. Every leader, however, can use informal drama activities in the clubs, meetings, classes and other get-togethers. Such activities have many values:

1. They are fun.
2. They grow out of or into other activities such as games, singing and the like.
3. They develop a better understanding of body movement—how to express feelings and emotions without words.
4. They develop an interest in the world around us, increasing observation and understanding.
5. They offer an opportunity for self-expression.
6. They lead naturally into the more formalized type of drama.

The informal dramatic activities most useful to the leader are pantomimes, improvisations, and stunts and skits. Many variations are possible in each of these large classifications. The suggestions that follow can be used with any age group, and are always interesting to the group.

Pantomimes

Pantomime is the expression of a thought, emotion or action without words. In advanced forms, words may be supplied by a narrator, chorus, or other means, but the actors never speak.

Encourage the group to *think* about how any thought or feeling or action can be shown without words. The following can be used as games, or exercises.

This Is How I Feel

Everybody sits quietly and *thinks* about how he'd feel—then gets up and shows how he'd *walk*

if he had to go into the room where baby was sleeping
if he's done something he was ashamed of doing
if the street was full of puddles of water
if he were on skis
if he had a nail in his shoe

Or how he'd *feel*

if it's very hot
if it's very cold
if he's scared
if he's pleased

This Is What I Do

Vocations—baker, policeman, doctor, lawyer, dentist, plumber, barber, salesman

Suppressed Desires—actor, ball player, boxer, swimmer, singer, pilot, dancer

How Would You Look?

if someone gave you a ferocious lion?
if someone gave you a beautiful ring?
if you lost that? found it again?
if your cup of hot chocolate was too hot?
if you slipped on the ice?
if your report card showed all A's?
if somebody pinched you?
if you smelled something bad?
if you saw someone kicking your dog?

How Would You Lift?

a very young baby
something very hot
something very heavy
something very fragile
something very big, light, and bulky

The Five Senses

Hearing—a sudden thundercrack
a faraway bell
a dinner bell
a whisper
dance music
a symphony

Seeing—an old friend approach
an auto crash
a house on fire
a Christmas tree on Christmas morning

Smelling—a burning dinner
a skunk
smoke from an unknown source
a Thanksgiving dinner aroma

Tasting—food to see that it's seasoned properly
hot soup
an ice-cream cone on a hot day
bitter medicine
grapes full of seeds

Feeling—fresh paint
warmth from a stove or fireplace
sandpaper
waves on a beach

Tableaus

Tableaus are scenes in which the actors hold their positions while a song, poem or other type of narration is given by one or more people from the sides, or backstage. They are often given as pictures or paintings, framed in some way. Lighting, color, and costume are important.

Tableaus are effective for both large gatherings and small groups. Their production is comparatively easy, and they may be presented on a stage with curtains that draw, or behind a pair of double doors or curtained doorway in a private home. Appropriate music played or sung softly makes a pleasing accompaniment.

For tableaus a player who may be costumed as a page stands before the closed curtains or doors and announces each title. The curtains or doors are opened just far enough to show the picture and closed in about 15 seconds. Two or three measures of the music can be played during this time, but a clever accompanist will play during the announcement as well, weaving the tableau numbers together in this way.

Tableau subjects are easily found. Familiar advertisements from current magazines are especially adaptable.

Subjects also may be found in episodes from familiar books, historical events, or matters of local interest.

Tableaus and pantomimes based on Bible stories are very effective, especially at outdoor vesper services. It is hardly necessary to say that such dramatic pictures should be made as beautiful and stately as possible and that they should be undertaken in a spirit of reverence. The reader stands near the audience and reads slowly and distinctly from the Bible, timing the reading to the action that takes place on the stage. Very soft instrumental music or singing by a concealed group of singers adds greatly to the effect. The players may be costumed in bright dressing gowns and scarfs, sheets, cheesecloth, and burlap. They move smoothly and without any feeling of bustle or haste. The following stories may be used with a little adaptation, and many others can be added:

The Good Samaritan; St. Luke x, 30–35.

The Prodigal Son; St. Luke xv, 11–24.

The Wise and Foolish Virgins; St. Matthew xxv, 1–13.

The Infant Moses; Exodus ii, 1–10.

The Story of Ruth: Ruth i, 8–19; ii, 2–12; iv, 10–11.

Shadow Plays

Shadow plays are pantomimes performed behind a lighted screen, so that the action is in silhouette. They can be very effective if attention is given to seeing that the effect is good. At least one rehearsal will make a great difference.

To make a screen for such pictures a sheet may be hung in a double doorway or between the curtains on a stage. If it is slightly damp, it will give better results. The lamp or electric bulb should be about 5 feet behind the sheet and so placed that its distance from the floor can be varied. For some numbers it will need to be almost on the floor; in others it may be best if elevated 3 feet or more. The light is put out at the end of each picture. The action should take place as close as possible to the sheet. Gestures should be broad, and movements not too quick.

Very soft music should be played during the pictures, but for some subjects the accompanying verses fit better when they are recited with long pauses rather than sung. There should be no intervals between the numbers in a group of shadow pictures. After a group of four or five has been presented a break is advisable, with perhaps a solo or a reading. Then another group of pictures may follow.

Familiar musical numbers, advertisements, and nursery rhymes offer good subjects for shadow pictures. Among suitable nursery rhymes not included in the following suggestions are those of Jack Be Nimble, Simple Simon and the Pieman, and Peter, Peter, Pumpkin Eater—who can be shown dragging his wife across the stage, thrusting her into the pumpkin house, and banging its door shut.

Little Miss Muffet

A girl in costume, with cap and puffed skirt, enters carrying spoon and bowl. A very large paper spider on a string is let down close to her. She shows great alarm and scampers off. A good accompaniment is the last part of Percy Grainger's Shepherd's Hey.

The Old Oaken Bucket

A boy and a girl stand on opposite sides of a well. The boy lets down a bucket, draws it up, and either pours a cupful for the girl or leans over and allows her to drink from the bucket. The well usually is a piece of paper or a scarf pinned to the clothes of the actors, and the bucket is a book or a box on a rope. The girl may have braids of hair wired to stand out from her head. The music of The Old Oaken Bucket should be sung or played as accompaniment.

See-Saw

A boy and a girl hold a rope or scarf as though they were sitting on it. They alternately stoop and rise as though riding on a see-saw. The rope must be held very taut to look like the edge of a board. The music of See-Saw, Margery Daw may be played.

Old King Cole

Old King Cole walks in wearing crown and flowing cape and keeping step with the recitation. He laughs, sits down, and claps his hands. A page brings a pipe, hands it to him, and backs out bowing. Soon he claps his hands again, and the page brings him a bowl, backing out as before. When he claps a third time, three fiddlers in single file caper in.

Little Bo-Peep

Little Bo-Peep enters, looks all around, then weeps. As she holds her hands at her eyes she manages to drop the good-sized paper tears she has had concealed in her hand. During the shower of tears two sheep come in on all fours. Bo-Peep claps her hands in delight and pats the head of the first sheep that reaches her. The nursery tune Little Bo-Peep may be played as an accompaniment.

This picture is especially good for the end of a shadow program because it is sure to leave the audience laughing. If it is encored, as it usually is, Bo-Peep may stoop, gather up the paper tears from the floor, and conspicuously weep them again.

Dramatized Poems and Songs

Dramatized poems and songs furnish excellent entertainment material. Many well known poems will be found effective in dramatization, and certain Mother Goose rhymes are also suitable. A poem or song that tells a story should be chosen. The following sections give suggestions for dramatizing three familiar poems; namely, Riley's Little Orphant Annie, Lowell's The Singing Leaves, and Tennyson's Lady Clare, and a song, Molly Malone. For the words of the poems see the appendix, p. 128.

Little Orphant Annie

The poem Little Orphant Annie is easily dramatized because each of its four stanzas describes a complete episode. A girl who is rather good at acting a part should be selected for Annie, the chief character; the four or five children taking the other parts should be smaller. A person stands outside the curtains on the side on which Annie will sit and reads or recites the poem while it is acted. During the reading of the first stanza Annie moves about the stage, dusting and straightening things. At the line, "We set around the kitchen fire," she sits down in a chair at one side of the stage near the front and begins to pantomime her stories. The children gather around her, sit on the floor at her feet, watch her closely, and occasionally crowd together in fear.

For the second stanza the little boy, his father and mother, and two goblins are the necessary characters. No stage property is needed, the boy merely pretending to turn down the covers of his bed; but if it is desired a divan or camp bed may be used. This may be covered with a couch cover or an Indian blanket and can pass for living-room furniture in the dramatization of the next verse, especially if the mother straightens it as she searches. The goblins should be draped in black if possible, but sheets may be used and the word "white" substituted for "black" in the reading of the poem. The following action takes place in the center of the stage: the boy struts in bravely, starts to kneel, then changes his mind and turns down the covers. The goblins enter and remove him. His father and mother come on and search for him, find his trousers (which have been left on the bed), and go out mournfully.

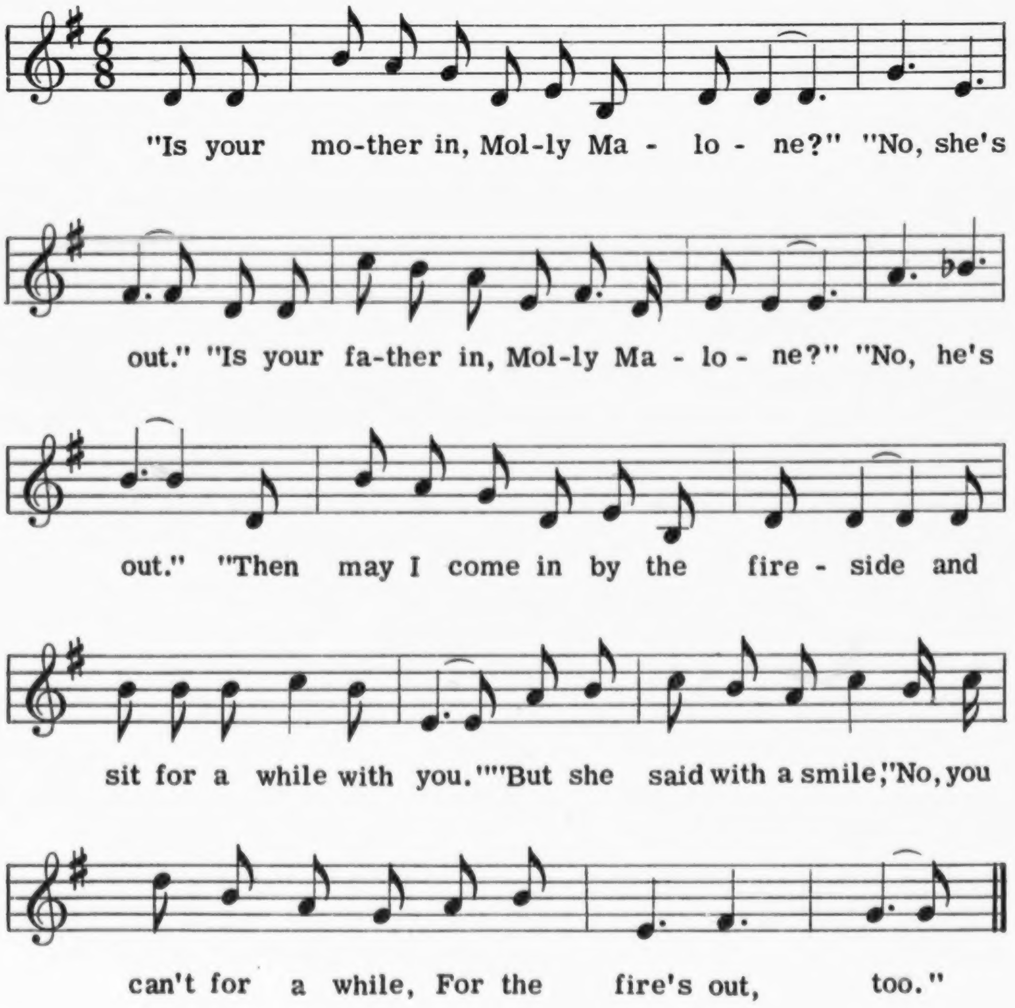
On the third stanza the little girl and her mother enter from one side as her mother's friends (two or three) come in from the other. While the mother greets the callers the girl grimaces and makes fun, tugs at her mother's dress, then turns saucily to run away.

The goblins appear and remove her. The mother goes out weeping, while the friends depart with gestures to indicate that they say, "I told you so."

The last stanza gives opportunity for clever pantomime. It is rather difficult to keep from overdoing, however, and if it seems too much it should be omitted. An excellent musical accompaniment is Cui's Orientale.

Molly Malone[1]

The questions and answers may be sung by two groups of players. For example, the boys may sing the questions and the girls may sing the answers, or the whole group may sing while a boy and a girl on the stage pantomime the action.


"Is your mo-ther in, Mol-ly Ma - lo - ne?" "No, she's
out." "Is your fa-ther in, Mol-ly Ma - lo - ne?" "No, he's
out." "Then may I come in by the fire - side and
sit for a while with you."" But she said with a smile,"No, you
can't for a while, For the fire's out, too."

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[1] Words and music included by permission of M. Witmark & Sons, owners of the copyright.

The Singing Leaves

For dramatization of Lowell's ballad of The Singing Leaves five characters are required—the king, his three daughters, and the page. The girls representing the three daughters should be different in type. The one who takes the part of Princess Anne, the "least daughter," should be smaller than the others and should have golden or light hair.

While the first seven stanzas are being read the princesses pantomime their requests in turn. At the seventh the king mounts his horse and rides out, accompanied by Walter, the page. His daughters wave good-bye and retire in the opposite direction.

As the second part of the poem is being read the king rides in with rich-looking packages tied behind him and pantomimes further search. When Walter turns to him he stops and listens. Walter indicates his offer and request. The king considers, nods consent, accepts the package, and rides off with the page at his stirrup.

At the beginning of the third part of the poem Princess Anne runs in as the king and the page enter. The king leaps from his horse, greets his daughter, shakes his head sadly, and hands her the packet that he received from Walter. As she opens it and takes out the leaves one by one, very soft singing may be heard from behind the stage. She holds each leaf against her cheek while she listens. While the singing for the third leaf is heard she turns toward Walter. He comes forward and kneels before her. The king gives his blessing. Then Walter and Princess Anne join hands and walk off.

A suitable accompaniment is Kreisler's Rondino. For the singing of the leaves the Bohemian folk song "Good Night, Beloved," may be sung softly or played on the violin as counterpoint to the rondino.

Lady Clare

Only three characters are needed for dramatization of Tennyson's ballad of Lady Clare. These are Lady Clare, Lord Ronald, and Alice, the old nurse.

The players impersonating Lord Ronald and Lady Clare enter hand in hand as the reading of the first stanza is coming to an end. Lord Ronald bids Lady Clare a slow and lingering farewell, then goes out. Lady Clare watches him and waves good-bye. She turns about, stretches her arms back and looks up. She stands there dreaming until Alice enters (on fourth stanza) and pantomimes her question. Lady Clare's gestures indicate a delighted answer. Alice smiles and nods. Then she spreads her hands wide in gratitude and appears to make the announcement given in the fifth stanza. Lady Clare shows her excitement, moves over and touches Alice's arm, then drops her head. The dialogue continues. On the ninth stanza Alice pats Lady Clare's shoulder and nods consolingly. Lady Clare takes off the bright-colored robe that she is wearing and removes her jewelry while the nurse tries to restrain her. Lady Clare repulses this and pantomimes her determination to give up her rights. Finally when Alice asks her for a kiss she moves over and kisses her. Alice bestows her blessing, and they go out together.

The stage is empty when the fifteenth stanza is begun. Then Lady Clare comes slowly in. Lord Ronald comes to meet her from the opposite side. He questions her concerning her change of dress. She explains in pantomime. He shakes his head and laughs. While the last few lines are being given he puts his arm about her and leads her off the stage.

A suitable accompaniment for this poem is Schumann's Traumerei.

Improvisations

Improvisation adds words to pantomime. All the situations listed for pantomimes can be dramatized by facial expressions and bodily movement, and emphasized by speech. For example after the group has tried to pantomime a person smelling smoke from some unknown source, it is very natural to go on into a simple living room scene, the husband reading his paper, the wife knitting or reading. One of them smells smoke—and the ensuing hunt for its source combines pantomime and dialogue.

Another form that youngsters enjoy doesn't require real words. In this type a situation is selected, and the youngsters act it out, using the letters of the alphabet, or numbers up to ten instead of words. It can be very dramatic—and very funny—and it relieves the youngsters of the necessity of finding the right words, so that their pantomime is not slowed down. Try these:

two truck-drivers in an argument
a mother scolding a child for breaking a dish
a policeman and a lost child
two gossips over the back fence

Like pantomime, improvisation is a method or technique, rather than an activity, and runs through most dramatic activities. It is the primary method used, for example, in story dramatization, which takes place spontaneously, and requires no written scripts or memory work.

The main object is having *fun*, but byproducts of proper enunciation, use of words, pronunciation, etc., are often achieved. Speech games and tongue-twisters add novelty and amusement. The youngsters learn, by experiment and practice, the importance of the right word to convey the exact meaning. They learn to *listen* to words and voices, not just take them for granted.

Stunts and Skits

These may be pantomimes or improvisations, or informal playlets or dramatic situations. They differ from the other groups, however, in one major way—they require an audience. The audience may be large or small—a club group, or a whole community—but there must be people to see it.

Stunts and skits may require one player, or many. They have several characteristics:

1. They are usually short.
2. They require very little in the way of rehearsals, setting, costuming or memorization.
3. They have a climax.
4. They usually have a surprise element.
5. They are usually designed to be amusing.

A word of warning should be given here. The leader should make sure that the stunt or skit is in good taste, and does not make anyone feel embarrassed or ridiculous.

The following are a few examples of different types of stunts and skits. Space does not permit any playlets.

The Little People

One, that *any* age group will enjoy and that's laugh-making to watch, is *so* easy. Take an old sheet, and run a curtain rod or pole through the hem. Cut two holes just large enough for a head to go through. Draw two small bodies under the heads, and draw a table under them. Cut two holes where each set of hands would be. The two who are doing the stunt put their heads and hands through the proper holes, and then sing, or ask each other riddles, or use any type of dialogue that fits the occasion. Someone behind the sheet can "prompt" if they get stuck in their lines.

Use crayon for drawing and coloring the figures, and drawing the table. Make the drawings good and heavy, so they stand out.

Topsy Turvy Concerts

This entertainment needs only a screen or a curtain stretched across any room. It is well to have the performers practically the same size, as the screen or curtain should conceal all of the body of each singer except the head and neck. The only preparation required is that the arms and hands of the performers, who stand in a row back of the curtain, shall be covered with stockings and that shoes shall be worn on each hand with the soles of the shoes pointing forward so that the toes will be turned toward the spectators who are seated in front of the curtain a short distance away. At the conclusion of each verse the singers stoop down very quickly all together, lowering their heads and elevating their arms above the curtain. The effect thus produced is to make the singers seem to be standing on their heads. They keep time with their feet (or rather hands) to the music of the song. The sudden changes, when done simultaneously, will never fail to amuse. If each concert number can be announced with a flowery speech it adds to the amusement. The announcer might wear a frock coat and a tall hat.

Human Pipe Organ

Eight persons stand in line facing the audience. If four are dressed in black and four in white, the black and white alternating, the effect will be greatly enhanced. One person stands back of this line and plays the organ, touching first one, then another on the head. The person touched stoops and then assumes his original position at the same time singing the proper note. The organist may play Yankee Doodle or anything familiar to the crowd. At the same time, chimes may be played. A variation of this stunt is to have the hands of the persons representing the organ stuck through holes in a sheet with the organist playing on the hands.

Ghost Story

Divide the audience into ten groups, and tell each group it must make the appropriate sound each time its character is mentioned in the story. A narrator reads the story slowly and dramatically, pausing long enough for each group to make its special sound effect. Stunts like this are so popular that often they should be repeated at once.

Timid young girl (scream)
Old, old woman (shrill laugh)
Large, black cat (mei-ow)
Long black snake (hiss-s-s)
Tall man (groan)
Yellow dog (howl)
Big black crow (caw, caw)
Four black bats (whir-r-r)
Bogie man (booo-o-o)
Ghost (everybody screams together)

STORY:

On a dark and stormy night in October a stagecoach rumbled along a country road. In it a ***timid young girl . . .*** bounced up and down on the hard cushions and gazed with fright out into the darkness. Suddenly the coach stopped and in stepped an ***old, old woman . . .*** From under one arm peered a ***large black cat . . .*** and around the other twined a ***long black snake . . .***

"Hoity toity! A ***timid young girl . . .*** traveling alone tonight!" she exclaimed with a hideous grin. "Let me tell your fortune, my pretty dear." The ***old, old woman . . .*** stretched a bony arm toward the ***timid young girl . . .*** while the ***large black cat . . .*** arched his back and growled and the ***long black snake . . .*** watched with beady eyes. "No, no!" cried the ***timid young girl . . .*** shrinking into a corner with her pretty hands behind her back.

At that moment the door was thrown violently open and in rushed a ***tall man . . .*** wearing a long raincoat. His face was hidden by a drooping hat, but his voice was low and pleasant. "Allow me," he said, and gently pushed between the ***timid young girl . . .*** and the ***old, old woman . . .*** who three times pointed her finger at the ***tall man . . . A yellow dog . . .*** howled from under the seat, the ***large black cat . . .*** growled again, and the ***long black snake . . .*** hissed.

On the window sill a ***big black crow . . .*** alighted and croaked most dismally. Into the coach flew ***four black bats . . .*** and beat their wings in the face of the ***timid young girl . . .*** while through each window peered the grotesque face of a ***bogie man . . .*** Nearer and nearer to the ***old, old woman . . .*** bent the ***tall man . . .*** fixed on the ***old, old woman . . .*** two startling eyes, and pushed back his hat. With a terrified shriek the ***old, old woman . . .*** sprang to the door, followed by her ***large black cat, . . . howling yellow dog, . . . long black snake, . . . four black bats, . . .*** and the ***big black crow . . .*** Inside the coach the ***timid young girl . . .*** had fainted, for under the hat of the ***tall man . . .*** was the ghastly countenance of a GHOST . . .!

STORYTELLING AND DRAMATIZATION

Storytelling is an art, but an art that can be cultivated by every recreation leader. There are children in our country who have never heard any of the Mother Goose rhymes. There are children who have never owned a book. Storytelling can open up new worlds to these and all children.

It fits well into any recreation period because it can be tied in with music and drama, and because it can fit into short periods of time between other activities. It is restful and relaxing for overstimulated or overtired groups.

The following suggestions will be helpful in learning the art of storytelling and putting it into practice:

How To Choose the Story

1. The leader must like the story. Never try to tell a story that you don't like.

2. The story must have action. Stories that have too much description don't hold the interest of a group.

3. The story must speak for itself. If it requires explanation, it's not right for the group.

4. The characters in the story must also speak for themselves. If they need explanation, the story's not right for the group.

5. The story must lead up to a definite climax and then end swiftly.

6. The leader must also make sure the story does not ridicule or cast aspersions on any race, nationality or religion.

The Age Factor

The leader should select and tell stories suitable to the age group. The age factor is also important in the method used to tell the story and in the timing of the story.

The preschool child loves stories about the world around him. He loves the sound of words, so rhymes, jingles and stories with repetitions please him. He loves animals; he loves things that move. Stories about other children, the Little Train, the Three Bears, the Gingerbread Boy, and all the Mother Goose rhymes will please him.

The early elementary school age is the time for make-believe. Fairy stories and folk tales please this group. So do stories of explorers, Indians, children of other lands.

The older elementary school child likes adventure, real animal stories, comedy. This is the age for heroes and heroines—Robin Hood, Joan of Arc, Columbus. These children not only appreciate the story but also the way it is told.

Junior and senior high school youngsters understand concepts behind stories. Tales of bravery, patriotism, natural history, famous men and women, are important. Poetry, especially poems with strong rhythms and a story, appeals to them.

Preparing the Story

In preparing a story for storytelling, the leader chooses first a story that is right for him and for the group. He should then read it over and over until he is thoroughly familiar with the words and action. Then he should *think* the story, telling it to himself silently. Finally he should rehearse it, first before a mirror, and then if possible before his family or friends.

A story need not be memorized, but if the wording is important, it should be used without changing. It should not be simplified. Children hate to be talked down to.

Telling the Story

In telling the story, the leader should forget everything except the group and the story. His voice should be heard, but it should not be too loud, too high, or monotonous.

Words should be enunciated clearly. They may be new to the children, but the story makes their meaning clear. Gestures and mimicry should be used when they add to the story, but should not be exaggerated.

Once the climax is reached, the end should follow quickly, and the leader should not ruin the story by asking questions about it, or pounding out the moral. Last but not least, *enjoy* telling the story. Tell it with gusto and relish. Enthusiasm is catching.

Dramatizing the Story

Story dramatization is a natural follow-up to storytelling. It adds to the enjoyment, offers a chance for the group to use their imagination, and an opportunity for self-expression.

Stories for play-acting for small children should be simple and short. Often the leader can start this activity by saying, "Let's act it out. Mary, you be the Old Lady. Jim, you be the Gingerbread Boy. We'll let Bob be the Wolf."—and off they go. The youngsters can then take turns being the various characters. Discussion about how the characters looked, what they did, what they said, all help the children to work out their version.

For slightly older children, a touch of costume sometimes helps make the play-acting come alive. A tinsel crown can turn any little girl into Cinderella. A feather in his cap makes a Robin Hood out of any boy. The group can play-act the story as part of the storytelling period, or if they get really interested, they can work out a little script, make simple scenery, improvise costumes, and "put on a show" for their friends.

Story dramatization, however, should be kept as simple and spontaneous as possible. The previous section of this book on Informal Drama Activities goes into other simple forms of drama, such as pantomime, improvisation, shadow plays, and the like.

MUSIC

Music is one of the major sources of enjoyment for all age groups. From the baby's lullabyes, the nursery songs of early childhood, the camp nonsense songs, folk songs, work songs and popular songs on up through the music of the great composers of symphonic and orchestral works, music in some form reaches and is important to everyone.

The recreation leader can do a great deal to emphasize this interest by including some form of music in the program wherever possible, and by making music *fun*. No club group is too small to use music. No meeting is so short or so busy that it would not be improved by a bit of music.

Group Singing

Nothing more completely draws a group together than singing. It can mean so much to the unity of the group, as well as to the enjoyment of the individuals who compose it, that group singing deserves serious thought and planning. Although relatively few children will use their training in music to sing professionally, singing as a joyous experience, as an outlet for the emotions, and as a creative activity is well worth deliberate cultivation.

In small informal groups the song leader will have to work out the method that best serves his need. In a group of young children the song may be presented first as a poem or story to be discussed until it is thoroughly understood, listened to until the tune is familiar, then hummed, sung softly, and finally sung with understanding and enjoyment. An older group may enjoy working on parts, trying over many songs to discover favorites, studying the rhythmic pattern of songs and developing ability to sing with the emphasis and feeling that result from real appreciation of the words and melody.

The following are ways to vary group singing, and to add to its enjoyment.

1. Hum or whistle tunes, or combine humming and whistling in unison or in parts. The use of combs covered with tissue paper,

or the little kazoos that are so inexpensive, add novelty and humor.

2. Clap the rhythms, and use simple, homemade musical instruments such as gourds, drums, castanets, tambourines, and the like.

3. Use fun and stunt songs, but in moderation and good taste.

4. Combine two familiar tunes. Examples: "Way Down Upon the Swanee River" and "Humoresque;" "Keep the Home Fires Burning" and "Long, Long Trail;" "Tipperary" and "Pack Up Your Troubles."

5. Costumes, particularly for a program around a theme, add interest.

6. Contrast solo and group singing. Let the audience join in on a chorus.

7. Use rounds. Teach some that are new to the group.

8. Encourage harmonizing.

9. Encourage special groups—mother-singers, barbershop quartet, children's chorus, teenage quartet or trio, male chorus, carol group, ballad or folk-singers.

10. Include musical quizzes, song dramatizations, action songs, musical games.

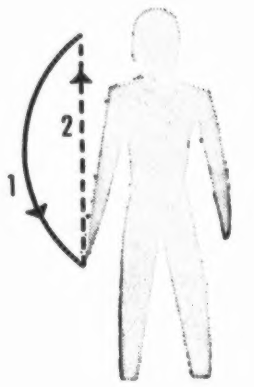
How To Lead Group Singing

The ability to lead well depends to some extent on one's assurance. Experience in leading will help to create this, of course, but practice in the motions by which songs are led will give valuable preparation in advance. The practicing should be done before a mirror until the motions have become so familiar that they are easy and natural. The leader should be able to have his thoughts on the song and on the group who are singing it, not on his hands. His enthusiasm and the extent to which he has caught the spirit of the song, not his vigor of motion, will win the group's best response.

For best results in community singing with large groups, rather formal leading is needed. The song leader sets the mood of the singers by his manner of conducting. If he shouts and waves his arms violently, he can soon wear the people out with loud singing and artificial enthusiasm. If he is merely sharing with them the songs he himself obviously enjoys, they, too, will enjoy them in very much the same spirit.

It is well to start the program with a song the group knows and enjoys singing. The leader should arrange for variety in his selection and should end with a song that leaves the group ready for the program which is to follow. He should announce each song clearly and be sure that the starting pitch has been heard. The start must be made decisively so that everyone will know just when he is expected to begin to sing. The ending must be definite also. If there is an accompanist, the piano should be placed so that the accompanist can see the leader comfortably. It is better to have no accompaniment than to have a poor one.

To start any song the leader has his hand up in order that he may bring it down to accent the first beat in a measure. The following examples and the accompanying diagrams illustrate the most usual rhythms:

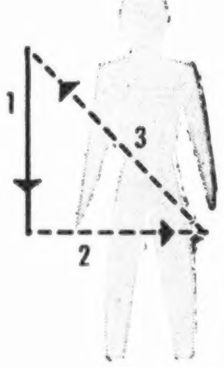


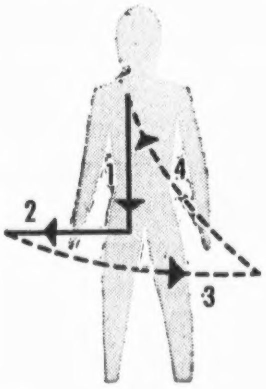
Songs in Two-Four Time

Dixie
Billy Boy
Yankee Doodle
Oh! Susanna

Songs in Three-Four Time

Come, Thou Almighty King
Flow Gently, Sweet Afton
Juanita
Let Me Call You Sweetheart



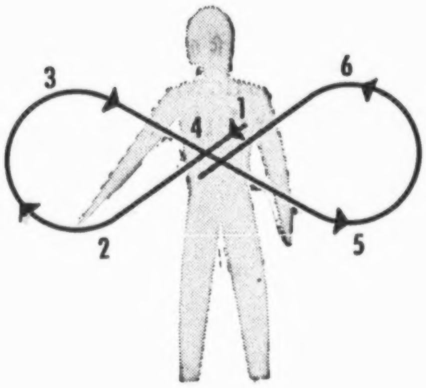


Songs in Four-Four Time

America, the Beautiful
Old Folks at Home
Annie Laurie
All Through the Night

Songs in Six-Eight Time

Silent Night
Sweet and Low
Day Is Dying in the West
Drink to Me Only With Thine Eyes



Not all songs start with an accented beat. The first note or two are sometimes the last of the final measure, carried over to the beginning to start the song. Thus one would not accent, in America the Beautiful, the first word in the first line, rendering it

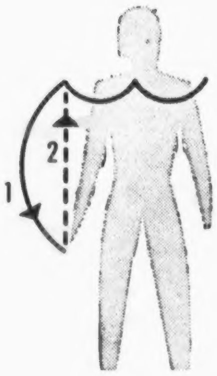
1 2 3 4 1 2 3 4
"O beau- ti- ful, for spa- cious skies,"

because this would put the emphasis on the unimportant words "O" and "for." Instead the accent should start with the second word, thus:

4 1 2 3 4 1 2 3
"O beau- ti- ful, for spa- cious skies,"

Another example may be seen in Dixie, which has two unaccented notes to start:

2 and 1 and 2 and 1 and 2 and
"Well, I wish I was in de land ob cot- ton."



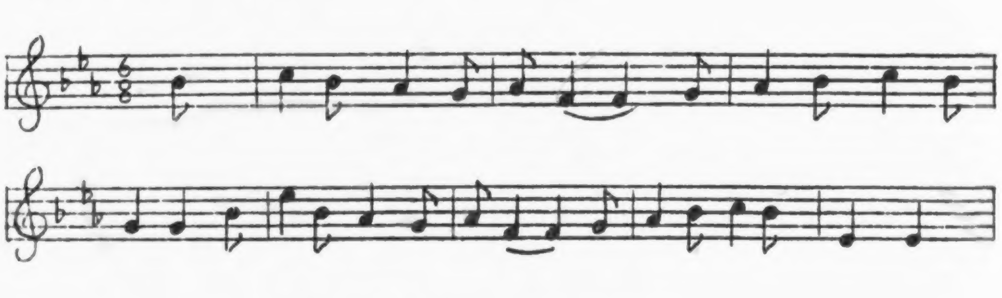
When a song starts in this fashion the leader raises his arm, but instead of bringing it down on the unaccented note or notes he describes a small arc or two, as shown in the diagram.

When the leader wishes a note to be held beyond its regular beat in the measure, because it marks a climax or because a word or syllable is to be emphasized, he will extend his arm to indicate how long he wishes it held. He must be careful to finish the remaining counts in the measure, so that the rest of the song will have the right accent. For example, in Flow Gently, Sweet Afton, the second note of the third measure from the last, to which the word "you" is sung, is usually held. Having extended his arm to hold this note, the leader must not fail to bring it up on the third beat of that measure, so that he can finish with the right motions.

Action Songs

Songs with gestures and motion lend variety and often humor to group singing. They may also be used at club meetings, at camp, and on playgrounds. The following are old favorites. Others may be found in Twice 55 Games With Music. (See references, page 125.)

My Hat It Has Three Corners



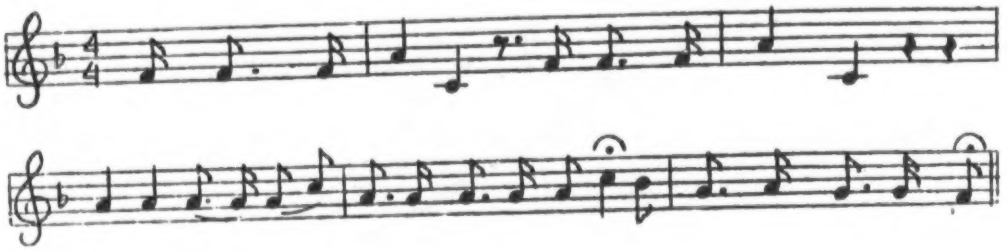
My hat it has three corners
Three corners has my hat
And had it not three corners
It would not be my hat.

Sing through once; on repeating leave out the word "hat" but touch the head as if tipping hat. Next time do as before, but also leave out the word "three" and hold up three fingers.

Next—as before but leave out the word "corners" and touch elbow. Finally leave out the word "my" and point to self.

Anyone singing a word that should be silent may be made to pay a forfeit or to sing it through perfectly while facing the group.

Today Is Monday



The singers should be seated for this song. Divide them into seven groups, each group representing a day of the week. Whenever the days are mentioned during the song, each group rises and sings its own part, while the others remain seated. All join in the chorus, singing it while seated. After the second verse, and from then on throughout the song, the last line in each of the preceding verses is repeated in reverse order before the chorus is sung.

First verse:	(Monday group rises and sings.)
	Today is Monday
	Today is Monday
	Monday wash day
Chorus:	(Everyone sings.)
	All you hungry brothers, we wish the same to you.
Second verse:	(Tuesday group rises and sings.)
	Today is Tuesday
	Today is Tuesday
	Tuesday string beans

(Monday group rises and sings.)
Monday wash day.

Chorus: (Everyone sings.)
All you hungry brothers, we wish the same to you.

Third verse: (Wednesday group rises and sings.)
Today is Wednesday
Today is Wednesday
Wednesday sou-up
(Tuesday group rises and sings.)
Tuesday string beans
(Monday group rises and sings.)
Monday wash day.

Chorus: (Everyone sings.)
All you hungry brothers, we wish the same to you.
Thursday roast beef
Friday fish
Saturday pay day
Sunday church (sing slowly)

Note: Following actions can also be added: Monday (motions of rubbing on washboard); Tuesday (action of stringing beans); Wednesday (using large spoon for soup); Thursday (cutting meat with cleaver); Friday (place right hand in back of left hand, thumbs extended to sides and move thumbs as fins); Saturday (count money); and Sunday (clasped hands).

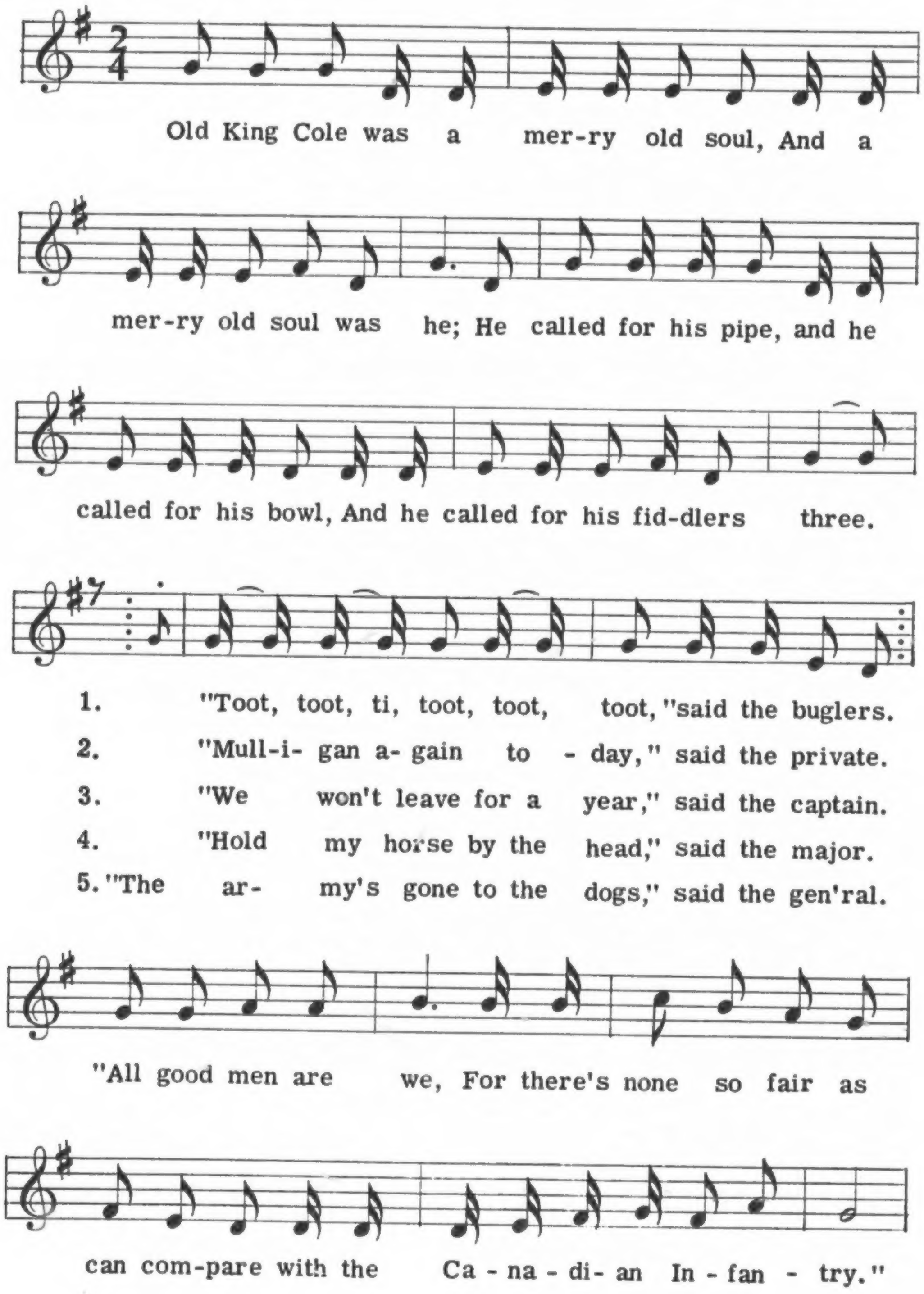
Old King Cole

The players are divided into five sections. The entire group sings the first four lines of the song. The first section—representing the buglers—then rises and sings the first line. The entire group sings the chorus.

The song is repeated, the second section of players—representing the privates—rising and singing the second line. Immediately thereafter the first section rises and sings the first line, and the entire group sings the chorus.

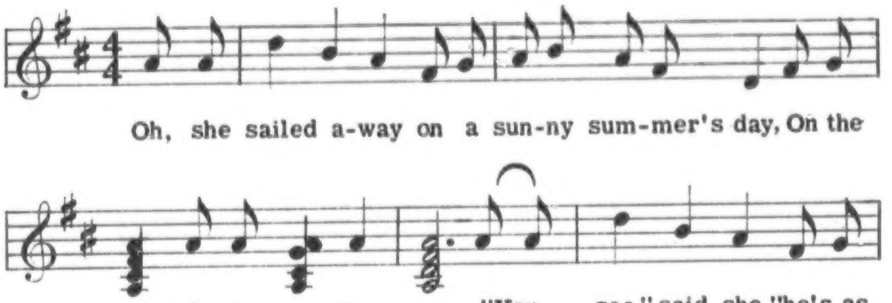
On the next repetition the third section sings the third line, the second sings the second line, and the first sings the first line. Then the entire group sings the chorus.

In the same way the fourth line is added by the fourth section when the song is sung for the fourth time, and the fifth line is similarly added by the fifth section.


Old King Cole was a mer-ry old soul, And a
mer-ry old soul was he; He called for his pipe, and he
called for his bowl, And he called for his fid-dlers three.
1. "Toot, toot, ti, toot, toot, toot," said the buglers.
2. "Mull-i- gan a- gain to - day," said the private.
3. "We won't leave for a year," said the captain.
4. "Hold my horse by the head," said the major.
5. "The ar- my's gone to the dogs," said the gen'ral.
"All good men are we, For there's none so fair as
can com-pare with the Ca - na - di- an In - fan - try."

The Crocodile

Oh, she sailed away on a sunny summer's day, (flutter hands)
On the back of a crocodile; (make crocodile mouth by flapping hands)
"You see," said she, "he's as tame as he can be! (pat back of hand)
I'll speed him down the Nile." (flutter fingers)
The croc winked his eye as she bade them all goodbye, (point to wink, wave goodbye)
Wearing a happy smile. (outline smile)
At the end of the ride (whirl hands)
The lady was inside, (hands on stomach)
And the smile was on the crocodile. (outline smile and make crocodile mouth)



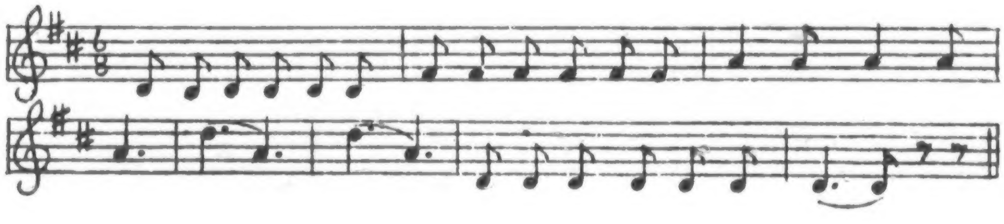
Oh, she sailed a-way on a sun-ny sum-mer's day, On the
back of a croc- o- dile; "You see," said she, "he's as
tame as he can be! I'll speed him down the Nile." The
croc winked his eye as she bade them all good - by,
Wear-ing a hap- py smile. At the end of the ride The
la-dy was in- side, And the smile was on the croc- o- dile.

Rounds

A round is a song for which the singers are divided into three or more groups. One group begins the song; the second begins it when the first group is beginning the second line; the third group begins it when the second group is beginning the second line; and so the song continues until each group has sung the whole song through at least once—usually three times. The tunes for the following rounds are in Twice 55 Games With Music and other music books. (See references, page 125.)

Rounds are good introductions to part singing. They may be used as songs, or as action songs. If precision, correct timing and good tone quality are encouraged, rounds can be very lovely. "Three Blind Mice," "Frere Jacque," and "Oh, How Lovely" are typical examples. The following rounds may be sung with or without the suggested action.

Little Tom Tinker



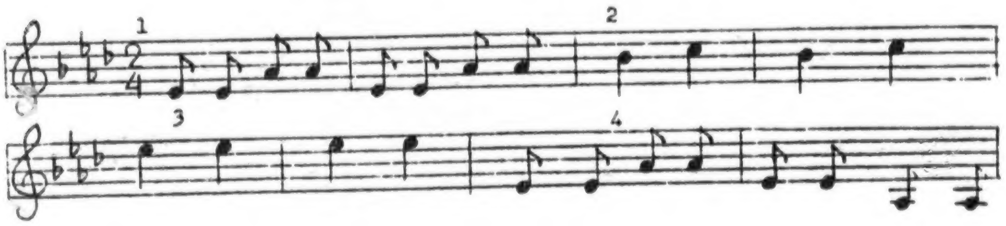
Little Tom Tinker was burnt by a clinker
And he began to cry:
"Ma! Ma!" Poor little innocent b'y.

Singers remain seated, but rise suddenly on "Ma," seat themselves and rise again and sit down quickly on second "Ma," as if Tommy sat on a hot coal.

Scotland's Burning

"Scotland's burning, Scotland's burning"—turn to neighbor on one side then on other as if whispering very exciting news. "Look out, look out"—put hand to mouth as if shouting the news. "Fire,

fire, fire, fire"—raise arms over head and lower to shoulders repeatedly as in great excitement. "Pour on water, pour on water"—calmly and daintily pantomime pouring from a pitcher.



Scotland's burning, Scotland's burning
Look out, look out!
Fire! fire! fire! fire!
Pour on water, pour on water!

Fun With Music

In addition to action songs and rounds, there are many musical games and quizzes that can be used during group singing, or at meetings, or as special programs. The leader should encourage the groups to make up their own quizzes, too.

Musical Quizzes

Whenever people come together and sing—whether at a community sing, an outdoor concert, a preparty or post party, a talent show, radio show, amateur night, club meeting, service club or hospital program—musical quizzes can break the ice, entertain, and get a *listening* audience.

A musical quiz is most successful if the tune hints are furnished by an orchestra or piano player; however, records may be used, or the leader, or a group may hum the songs. As with all quizzes, it should be lively, and last not more than an hour. Competition may be between teams, or on an individual basis; however, do provide for wide audience participation. Direct some random questions to the audience; have them sing a popular song occasionally.

What Color Plays a Part in These Songs?

Lady in *Red*
Old *Gray* Bonnet
Deep *Purple*
Little *Brown* Jug
My Wild Irish *Rose*
Little *White* Lies
Blue Skies or *Blue* Room
White Cliffs of Dover
Red Sails in the Sunset

What Rivers Do These Songs Suggest?

Old Folks at Home—Suwanee
Old Man River—Mississippi
Deep River—Jordan
Beautiful Ohio—Ohio

What Countries Do These Songs Suggest?

Kerry Dance—Ireland
Alouette—Canada
Volga Boatman—Russia
Blue Danube—Austria
Take Me Back to Sorrento—Italy
Waltzing Matilda—Australia
Lili Marlene—Germany
Tulip Time—Netherlands

Can You Name the Persons Referred to in These Songs?

Who would look sweet upon the seat of a bicycle built for two? (Daisy)
Who wore herring boxes without topses? (Clementine)
Who was escorted home from Aunt Dinah's Quilting Party? (Nellie)
Who gave her promise true? (Annie La
Who had light brown hair? (Jeanie)
She is the face in the misty night. (Laura)
There's a question as to whether or not her mother knows she's out. (Cecilia)
He never brings pretty flowers. (Jim)
He went to bed and locked the door. (Richard in Open the Door, Richard)
His was a famous band. (Alexander's Rag Time Band)

Musical Games

Musical Alphabet

Each member in turn names a song title alphabetically, such as "Always," "Bye Bye Blues," "Canadian Capers," "Dear Hearts and Gentle People," "Every Little Movement," "Friendship," "Goody

Goody," and so on. The person staying in the game the longest is the winner.

Musical Guesswork

Collect a number of small articles than can suggest a song title. Hold each one up before the group. If the group is small, give a point to the first person to guess each title. For a larger group, divide it into teams, and the first person giving the answer in each team wins the point for his team. Here are a few possibilities. Add others.

Banana	Yes We Have No Bananas
Token	The Trolley Song
Apple	Don't Sit Under the Apple Tree
Bell	The Bells of St. Mary's or Jingle Bells
Toy Canoe	Paddling Madeline Home
Toy Automobile	Get Out and Get Under
Baseball	Take Me Out to the Ball Game
Toy Dog	How Much Is That Doggie in the Window

(This contest can be enlarged and lengthened by adding other articles, and by letting each winner or winning team sing, hum or whistle the correct tune.)

Musical Mixup

Select names of about 20 musical instruments, such as accordion, trumpet, saxaphone, and so on. Mix up the spelling, like this: radniocac, ptruemt, ahneopxas. Give out paper and pencils for contestants to unscramble the instruments. Allow about 5 or 6 minutes.

Song Guess

Invite each person to come dressed to represent a song. Everyone tries to guess the title each represents. Or provide crepe paper or newspaper, and pins, and let each team dress one of its members to represent a song title. Best costume wins.

Musical Art

Prepare a master list of song titles that can be depicted by a sketch or drawing. Then give each person (or team, if the group is large) a pencil, and two sheets of typing or drawing paper, one sheet numbered. Let the person or team see the title to be illustrated on its numbered sheet.

After 5 minutes for making the drawing, pass the drawings around, and each person or team uses the second sheet to guess the title of each song illustrated.

Use such songs as:

1. Trail of the Lonesome Pine
2. Surrey with the Fringe on Top
3. Japanese Sandman
4. Smoke Gets in Your Eyes
5. Shine on Harvest Moon
6. Flying Down to Rio
7. Stairway to the Stars
8. Coming Through the Rye
9. Old McDonald Had a Farm
10. I'll See You in My Dreams

Parade of Months

Can be prepared informally or spontaneously by dividing the group into twelve parts, assigning a month to each. If the group is large enough, each person could go to the part representing his birthmonth. Each part prepares a stunt or song representing that month and presents it for the others. Most effective representation wins.

Rhythm and Kitchen Bands

Children enjoy making and playing simple musical instruments, and these are a help in encouraging singing as well as rhythms. Tambourines may be made by attaching bottle tops in pairs around the rim of a tin or paper plate. Cymbals can be made by nailing two tin can lids to the ends of a 2-inch dowel, making the holes loose enough so that the tins will hit each other when one of them is struck with a short length of broom handle. A tin can or wooden keg can be made into a drum by covering with a piece of cloth or leather, drawn tightly across the open end. The tops from tin cans can be hung on a stick, and used as jangles. Bottles and glasses filled in varying degrees with water may actually be tuned and will give out specific tones.

Adults, particularly teenagers and women's groups, can get a great deal of fun out of a kitchen band, and will enjoy finding and playing a wide variety of "instruments" found in any kitchen. A fork suspended by a string tied to a stick, and hit by another fork gives a sound like a triangle. A crock struck by a wooden ruler, and a basin struck by a wooden spoon will sound like a xylophone. Saucers tapped on the edge with a wooden pencil have a bell-like tone. A bunch of keys sound like sleighbells. A metal tray struck by a stick with a padded head will sound like a kettle drum. An oatmeal box with a few beans inside will produce a fine rattle. Washboards, tin cups, bottles, boxes, nails, pans of various sizes, all can be used to produce a "fun" orchestra. Working out their "parts" and putting on a concert makes a good program.

Developing Appreciation of Music

Listening to music enriches the leisure of many persons, even of those who cannot play any instrument and cannot read a musical note. Many others would like to get pleasure from good music but do not know how, and they do not realize that this capacity can be developed. Boys and girls who belong to clubs or are in camps have an especially good opportunity to learn to enjoy good music, for the social spirit that prevails in such gatherings often induces them to listen appreciatively to compositions they might otherwise regard as uninteresting.

Suggestions for Planning Musical Programs

In planning "listening" programs the main dependence will be on phonograph records as a rule; it is well, however, for the leader to include in his programs some performances by any members of the group who can play or sing well and also to take advantage of especially good radio and television programs. When planning the program the leader should at first choose records of simple and melodious pieces that are easy to listen to and thus furnish a good introduction for developing appreciation of more difficult music. MacDowell's To a Wild Rose, Dvorak's Humoresque, and Saint-Saens' The Swan are good selections for beginners. As the group becomes familiar with these simpler pieces, more difficult ones may be added. Do not play more than two or three records in succession, and do not play any record so often that the group will become tired of it. Vary the program by having discussion between records, or group singing, or solos, duets, or other performances by members of the group.

In selecting records for the enjoyment of the group it must be remembered that recognition is the first step toward appreciation. Accordingly the program should contain familiar pieces, with only a few unfamiliar ones added at a time. Some familiarity with the music that is being played will make the young folks less likely to feel that instruction is being forced upon them.

Of course a group can readily become familiar with music that is suitable for group singing and chorus work. Boys and girls who have sung Verdi's Anvil Chorus, Handel's Largo, or Schubert's Who Is Sylvia? will enjoy these compositions all the more when they hear them played on a record or over the radio.

For beginners a group of related numbers is usually more interesting than music chosen without a program theme. Although it is not necessary to have a theme on every occasion, such a plan will help children—and adults as well—to make a pleasant first acquaintance with music of permanent value. Many combinations will suggest themselves, such as national airs, story music from grand opera, dances, work songs, and selections relating to out-of-doors.

Work songs may vary from the chantey of the sailor and the song of the cowboy to the stirring march of soldiers and the cheerful hum of the spinning wheel. Again the group should participate, as by singing some of the numbers. The following selections would make a good program:

Sailing, Sailing
Song of the Volga Boatman
The Dogie Song
The Stars and Stripes Forever
Spinning Song
We're Bound for Rio
Nobody Knows the Trouble I See
Santa Lucia

A group of selections relating to out-of-doors, including two or three the group might sing, is shown in the following list:

The Swan
Flight of the Bumblebee
Come Follow
The Gypsy Trail
Under the Leaves
Papillon
My Heart's in the Highlands
Hark! Hark! The Lark

After a composition has been played in a musical program the group may enjoy discussing it. The leader may tell an anecdote about the music, such as that Chopin is said to have composed the Minute Waltz after watching a little dog chase its tail. That this waltz received its popular name from the fact that it can be played in just one minute may also interest the listeners. Conversation about the composer's life sometimes is pleasing to a group, but the mere recital of dates and other biographical facts should be avoided, as these can be dull and may then lessen the interest in the composition rather than increase it.

As the members of the group become familiar with certain compositions they probably will feel more free to talk about what they notice in the music, and in addition they will notice more things about it. Gradually they will realize more fully that pleasure may be found not only in hearing the melody and rhythm of a composition but also in observing the beauty of tone of the voice or instrument, in recognizing the skill of the composer in building his work, and lastly in responding sympathetically to his mood. The music will seem not merely charming in sound and interesting in construction but also expressive; the listeners—realizing that the composer was trying to reveal some thought or longing or emotion and to call forth an answer in his hearers' minds—will feel themselves responding, with resulting permanent enrichment of mind and spirit.

The leader's own attitude toward the music influences that of the group. Some persons seem to regard music as of minor importance and chatter while it is being played over the radio or on a phonograph at home, and they may start to do the same thing during a music program. The leader's attitude can make it plain that he considers the music worthy of everyone's entire attention and that he expects all the members of the group to listen with as undivided attention as he himself is giving.

Members should be encouraged to bring their own records for the others to enjoy. Many city libraries now have a record loan service, and the leader should explore this possible source.

When playing a symphony, or opera, or other long work, make sure that the group is seated comfortably, and provide a break at some point. Serving tea or coffee adds an informal, social touch.

Other Music Possibilities

The leader will find that many activities can be built around music, and foster friendliness in the community. The following are only a few of the many possibilities.

Carol groups at Christmas

Easter Sunrise Service

Trips to concerts in nearby communities

Collecting local folk songs

Festival of choirs

Vesper singing

Opera clubs, meeting together to study and listen to the Metropolitan Opera broadcasts

Local record exchange program

Jam sessions for teenagers

Locating and using local folk-singers, square dance callers, instrumentalists, singers

Starting a music library

Collecting musical instruments not in present use, and making them available to young people wishing to learn to play

Visiting museums with music manuscripts and instruments

Collecting and mimeographing the favorite songs of the group

Starting an a capello choir

Making tape recordings of outstanding radio and television music programs, and using them in music appreciation programs

Listening to records of outstanding operettas and musical comedies such as "The Red Mill, The Merry Widow, Oklahoma, Carrousel, South Pacific, My Fair Lady, The King and I, and Kiss Me, Kate"

Encouraging home record collecting

Supporting other community music programs

Taking part in National Music Week, which always starts on the first Sunday in May

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APPENDIX

words of poems to dramatize

LITTLE ORPHANT ANNIE [1]

by James Whitcomb Riley

Little Orphant Annie's come to our house to stay,
An' wash the cups an' saucers up, an' brush the crumbs away,
An' shoo the chickens off the porch, an' dust the hearth, an' sweep,
An' make the fire, an' bake the bread, an' earn her board an' keep;
An' all us other children, when the supper things is done,
We set around the kitchen fire an' has the mostest fun
A-list'nin' to the witch tales 'at Annie tells about,
An' the Gobble-uns 'll git you ef you don't watch out!

Wunst they wuz a little boy wouldn't say his prayers—
An' when he went to bed at night, away upstairs,
His Mammy heered him holler, an' his Daddy heered him bawl,
An' when they turn't the kivvers down, he wuzn't there at all!
An' they seeked him in the rafter-room, an' cubby hole, an' press,
An' seeked him up the chimbly flue, an' ever'wheres, I guess;
But all they ever found wuz thist his pants an' roundabout!
An' the Gobble-uns 'll git you ef you don't watch out!

An' one time a little girl 'ud allus laugh an' grin,
An' make fun of ever'one, an' all her blood an' kin;
An' wunst, when they wuz "company", an' ole folks wuz there,
She mocked 'em an' shocked 'em, an' said she didn't care!
An' thist as she kicked her heels, an' turn't to run an' hide,
They wuz two great big Black Things a-standin' by her side,
An' they snatched her through the ceilin' 'fore she knowed what she's
about!
An' the Gobble-uns 'll git you ef you don't watch out!

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[1] Permission to include has been given by the Bobbs-Merrill Co., owners of the copyright.

An' little Orphant Annie says, when the blaze is blue,
An' the lamp wick sputters, an' the wind goes woo-oo!
An' you hear the crickets quit, an' the moon is gray,
An' the lightnin' bugs in dew is all squenched away—
You better mind yer parunts, an' yer teachurs fond an' dear,
An' churish them 'at loves you, an' dry the orphant's tear,
An' he'p the pore an' needy ones 'at clusters all about,
Er the Gobble-uns 'll git you ef you don't watch out!

THE SINGING LEAVES

by James Russell Lowell

"What fairings will ye that I bring?"
Said the King to his daughters three;
"For I to Vanity Fair am boun',
Now say what shall they be?"

Then up and spake the eldest daughter,
That lady tall and grand;
"Oh, bring me pearls and diamonds great,
And gold rings for my hand."

Thereafter spake the second daughter,
That was both white and red;
"For me bring silks that will stand alone,
And a gold comb for my head."

Then came the turn of the least daughter,
That was whiter than thistle-down,
And among the gold of her blithesome hair
Dim shone the golden crown.

"There came a bird this morning,
And sang 'neath my bower eaves,
Till I dreamed, as his music made me,
'Ask thou for the Singing Leaves.' "

Then the brow of the King swelled crimson
With a flush of angry scorn:
"Well have ye spoken, my two eldest,
And chosen as ye were born;

"But she, like a thing of peasant race,
 That is happy binding the sheaves;"
Then he saw her dead mother in her face,
 And said, "Thou shalt have thy leaves."

II

He mounted and rode three days and nights
 Till he came to Vanity Fair,
And 'twas easy to buy the gems and the silk,
 But no Singing Leaves were there.

Then deep in the greenwood rode he,
 And asked of every tree:
"Oh, if you have ever a Singing Leaf,
 I pray you give it me!"

But the trees all kept their counsel,
 And never a word said they,
Only there sighed from the pine-tops
 A music of seas far away.

Only the pattering aspen
 Made a sound of growing rain,
That fell ever faster and faster,
 Then faltered to silence again.

"Oh, where shall I find a little foot-page
 That would win both hose and shoon,
And will bring to me the Singing Leaves
 If they grow under the moon?"

Then lightly turned him Walter the page,
 By stirrup as he ran;
"Now pledge you me the truesome word
 Of a King and gentleman.

"That you will give me the first, first thing
 You meet at your castle gate,
And the Princess shall get the Singing Leaves,
 Or mine be a traitor's fate."

The King's head dropt upon his breast
 A moment, as it might be;
"'T will be my dog," he thought, and said,
 "My faith I plight to thee."

Then Walter took from next his heart
 A packet small and thin,
"Now give you this to the Princess Anne,
 The Singing Leaves are therein."

III

As the King rode in at his castle gate,
 A maiden to meet him ran,
And "Welcome, Father!" she laughed and cried
 Together, the Princess Anne.

"Lo, here the Singing Leaves," quoth he,
 "And woe, but they cost me dear!"
She took the packet, and the smile
 Deepened down beneath the tear.

It deepened down till it reached her heart,
 And then gushed up again,
And lighted her tears as the sudden sun
 Transfigures the summer rain.

And the first Leaf, when it was opened,
 Sang: "I am Walter the page,
And the songs I sing 'neath thy window
 Are my only heritage."

And the second Leaf sang, "But in the land
 That is neither on earth nor sea,
My lute and I are lords of more
 Than thrice this kingdom's fee."

And the third Leaf sang, "Be mine! Be mine!"
 And ever it sang, "Be mine!"
Then sweeter it sang and ever sweeter,
 And said, "I am thine, thine, thine!"

At the first Leaf she grew pale enough,
 At the second she turned aside,
At the third, 't was as if a lily flushed
 With a rose's red heart's tide.

"Good counsel gave the bird," said she,
 "I have my hope thrice o'er,
For they sing to my very heart," she said,
 "And it sings to them evermore."

She brought to him her beauty and truth,
But and broad earldoms three,
And he made her queen of the broader lands
He held of his lute in fee.

LADY CLARE

by Alfred Tennyson

It was the time when lilies blow,
And clouds are highest up in air,
Lord Ronald brought a lily-white doe
To give his cousin, Lady Clare.

I trow they did not part in scorn;
Lovers long-betroth'd were they;
They two will wed the morrow morn:
God's blessing on the day!

"He does not love me for my birth,
Nor for my lands so broad and fair;
He loves me for my own true worth,
And that is well," said Lady Clare.

In there came old Alice the nurse,
Said, "Who was this that went from thee?"
"It was my cousin," said Lady Clare;
"Tomorrow he weds with me."

"O God be thank'd!" said Alice the nurse,
"That all comes around so just and fair:
Lord Ronald is heir of all your lands,
And you are not the Lady Clare."

"Are ye out of your mind, my nurse, my nurse?"
Said Lady Clare, "that ye speak so wild?"
"As God's above," said Alice the nurse,
"I speak the truth: you are my child.

"The old Earl's daughter died at my breast;
I speak the truth, as I live by bread!
I buried her like my own sweet child,
And put my child in her stead."

"Falsely, falsely have ye done,
O Mother," she said, "if this be true,
To keep the best man under the sun
So many years from his due."

"Nay now, my child," said Alice the nurse,
"But keep the secret for your life,
And all you have will be Lord Ronald's
When you are man and wife."

"If I'm a beggar born," she said,
"I will speak out, for I dare not lie.
Pull off, pull off, the brooch of gold,
And fling the diamond necklace by."

"Nay now, my child," said Alice the nurse,
"But keep the secret all ye can."
She said, "Not so; but I will know
If there be any faith in man."

"Nay now, what faith?" said Alice the nurse;
"The man will cleave unto his right."
"And he shall have it," the lady replied,
"Tho' I should die to-night."

"Yet give one kiss to your mother dear!
Alas, my child, I sinn'd for thee!"
"O mother, mother, mother," she said.
"So strange it seems to me.

"Yet here's a kiss for my mother dear,
My mother dear, if this be so,
And lay your hand upon my head,
And bless me, mother, ere I go."

She clad herself in a russet gown,
She was no longer Lady Clare;
She went by dale, and she went by down,
With a single rose in her hair,

The lily-white doe Lord Ronald had brought
Leaped up from where she lay,
Dropt her head in the maiden's hand,
And follow'd her all the way.[2]

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[2] This stanza may be omitted from the reading that accompanies the dramatization.

Down stept Lord Ronald from his tower;
"O Lady Clare, you shame your worth!
Why come you drest like a village maid,
That are the flower of the earth?"

"If I come drest like a village maid,
I am but as my fortunes are;
I am a beggar born," she said,
"And not the Lady Clare."

"Play me no tricks," said Lord Ronald,
"For I am yours in word and in deed.
Play me no tricks," said Lord Ronald,
"Your riddle is hard to read."

O and proudly stood she up!
Her heart within her did not fail:
She look'd into Lord Ronald's eyes,
And told him all her nurse's tale.

He laugh'd a laugh of merry scorn:
He turn'd, and kiss'd her where she stood:
"If you are not the heiress born,
And I," said he, "the next in blood—

"If you are not the heiress born,
And I," said he, "the lawful heir,
We two will wed to-morrow morn,
And you shall still be Lady Clare."

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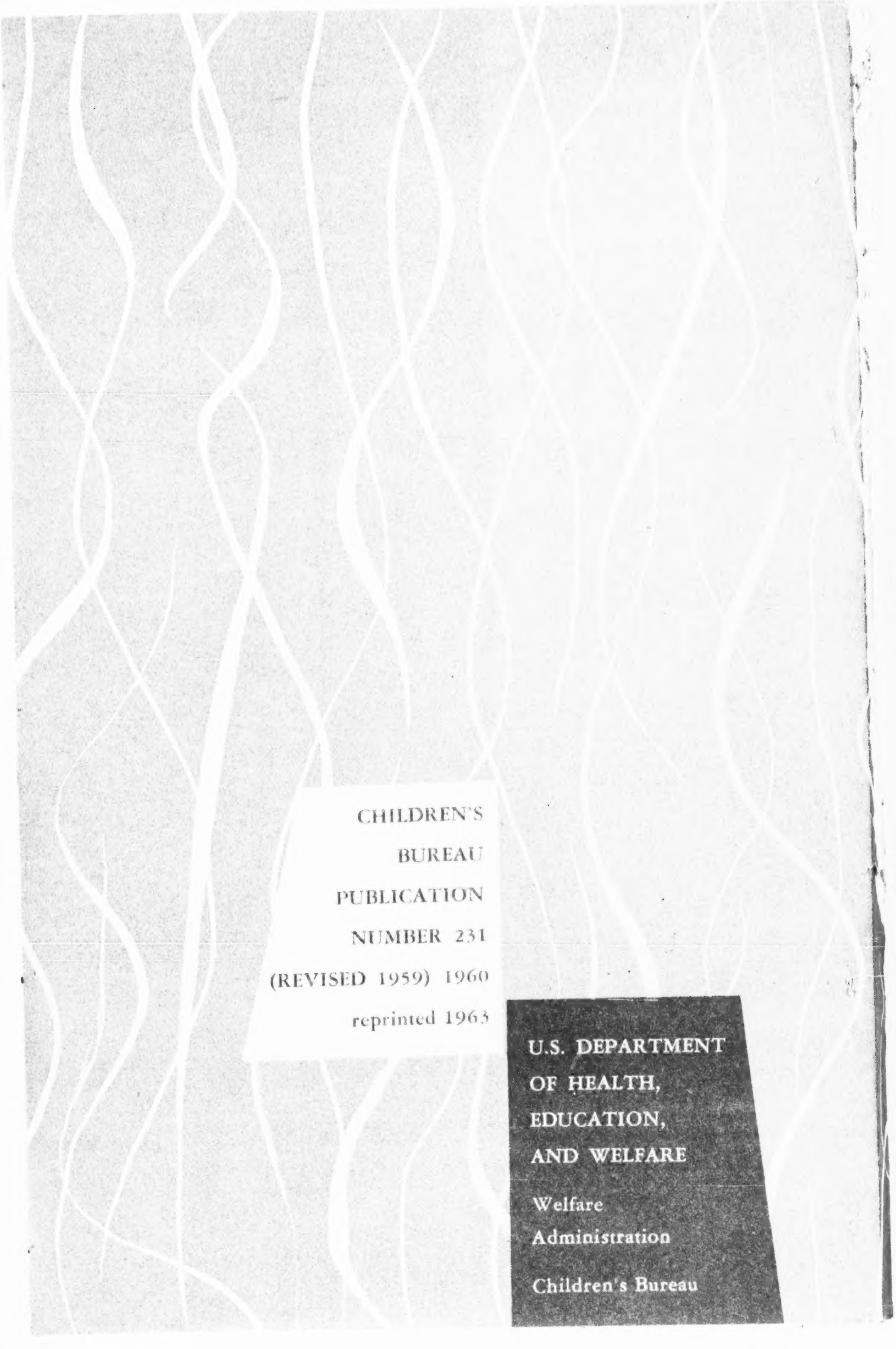

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